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The Lass of Limerick Town

A Romantic Comic Opera

PRINTED IN U.S.A.

By

ARTHUR A. PENN

WRITER OF "YOKOHAMA MAID," "CAPTAIN CROSSBONES," "MAM'ZELLE TAPS," "THE MIDDIE MAIDS," "THE MAID OF THE MILL," "THE FLOWERS THAT BLOOM IN THE SPRING," "THE CHINA SHOP," "THE VAGABONDS," ETC.

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NEW YORK

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ASLEEP IN THE DEEP.....Petrie
BAKE OAT CHICKEN PIE.....Dumont
DEEP RIVER.....Anon
GRATEFUL, O LORD, AM I.....Roma
HERE'S LOVE AND SUCCESS TO YOU..Ball
HONEY IF YO' ONLY KNEW.....Ball
IN THE CANDLELIGHT.....Brown
LAMPLIT HOUR, THE.....Penn
LAZY BILL.....Sloane
LET THE REST OF THE WORLD GO BY.Ball
LIFE OF A HUNTER FOR ME, THE Spaulding
LORD'S PRAYER, THE.....Roma
O LAND OF HOPE AND FREEDOM....Tracy
OUTDOOR LIFE.....Jolson-Meyer
STORY OF OLD GLORY, THE FLAG WE LOVE, THE.....Ball
STRUMMING (I Just Keep Strumming Along) Woods
SWING LOW SWEET CHARIOT.....Anon
TALE OF THE BUCKET, THE (A Limerick) Bold
TILL WE MEET AGAIN.....Whiting
THOSE SONGS MY MOTHER USED TO SING Smith
WHERE THE RIVER SHANNON FLOWS Russell

No. 2—JOYOUS MOMENTS—TWO-PART SONGS

for Children - Can Also Be Sung In UNISON

By Laura Rountree Smith and Anna Heuermann Hamilton

JOLLY SANTA CLAUS
LITTLE JAPANESE
MARCHING SONG
OUR COUNTRY
OWL SONG
ROBIN HOOD
SPRING SONG
SWING SONG
SEE-SAW TOWN
SONG OF THE CLOCK, THE

No. 3—TWO-PART SONGS—CAN ALSO BE SUNG IN UNISON

for Male, Female or Mixed Voices

COME INTO THE SWEET GREEN FIELDS WITH ME.....Tracy
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DOWN IN SUNSHINE VALLEY.....Christie
GAY LITTLE WILL O' THE WISP...Trinkaus
GLORIOUS MONTH OF JUNE.....Gilbert
GRATEFUL, O LORD, AM I.....Roma
HERE'S LOVE AND SUCCESS TO YOU..Ball
LAZY BILL.....Sloane
LEST WE FORGET (Recessional).....Penn
LET THE REST OF THE WORLD GO BY.Ball
LORD'S PRAYER, THE.....Roma
O LAND OF HOPE AND FREEDOM....Tracy
O SHINING NIGHT (Belle Nuit) Barcarolle from The Tales of Hoffmann.....Offenbach
O SOLO MIO (Thou Art My Sunshine) DiCapua
OUTDOOR LIFE.....Jolson-Myers
PRETTY LITTLE SNOWDROP.....Elliott
SHINE LITTLE BUTTERCUP.....Elliott
SONG OF THE DAWN.....Gilbert
STORY OF OLD GLORY, THE FLAG WE LOVE, THE.....Ball
SWING LOW SWEET CHARIOT.....Anon
THERE'S A LONG, LONG TRAIL.....Elliott
THOSE SONGS MY MOTHER USED TO SING Smith
TILL WE MEET AGAIN.....Whiting
TOO MUCH CAKE.....Penn
WYOMING LULLABY (Go To Sleep My Baby) Williams

No. 4—THREE-PART SONGS for S.S.A. or T.B.B.

BAKE OAT CHICKEN PIE.....Dumont
BLOW ON YE WINDS.....Tracy
CARISSIMA.....Penn
COME SAIL AWAY WITH ME.....Tracy
DEEP RIVER.....Anon
GLORIOUS MONTH OF JUNE.....Gilbert
GRATEFUL, O LORD, AM I.....Roma
HERE'S LOVE AND SUCCESS TO YOU..Ball
LEST WE FORGET (Recessional).....Penn
LET THE REST OF THE WORLD GO BY.Ball
O LAND OF HOPE AND FREEDOM....Tracy
O SHINING NIGHT (Belle Nuit) Barcarolle from The Tales of Hoffmann.....Offenbach
PICKANINNY SLEEP SONG.....Strickland
SPRING'S A LOVABLE LADYE.....Elliott
STARLIGHT LOVE.....Denni
STORY OF OLD GLORY, THE FLAG WE LOVE, THE.....Ball
SWING LOW SWEET CHARIOT.....Anon
THERE'S A LONG, LONG TRAIL.....Elliott
THOSE SONGS MY MOTHER USED TO SING Smith
TILL WE MEET AGAIN.....Whiting
TOO MUCH CAKE.....Penn
WYOMING LULLABY (Go To Sleep My Baby) Williams

No. 5—THREE-PART SONGS for S.A.B.

ASLEEP IN THE DEEP.....Petrie
BLOW ON YE WINDS.....Tracy
DEEP RIVER.....Anon
DOWN IN SUNSHINE VALLEY.....Christie
GRATEFUL, O LORD, AM I.....Roma
HERE'S LOVE AND SUCCESS TO YOU..Ball
LEFT (A Soldier's Soliloquy).....Gustlin
LEST WE FORGET (Recessional).....Penn
LET THE REST OF THE WORLD GO BY.Ball
MA' LITTLE SUNFLOWER GOODNIGHT Vanderpool
O LAND OF HOPE AND FREEDOM....Tracy
O SHINING NIGHT (Belle Nuit) Barcarolle from The Tales of Hoffmann.....Offenbach
REED BIRD (The Indian's Bride).....Reed
SONG OF THE NIGHT.....Tracy
STORY OF OLD GLORY, THE FLAG WE LOVE, THE.....Ball
STRUMMING (I Just Keep Strumming Along) Woods
THERE'S A LONG, LONG TRAIL.....Elliott
TILL THE SANDS OF THE DESERT GROW COLD.....Ball
TILL WE MEET AGAIN.....Whiting
WAL, I SWAN (Ebenezer Frye—Git-dap Napoleon).....Burt
WHISPERING PINES.....Cunningham
WYOMING LULLABY (Go To Sleep My Baby) Williams

No. 6—FOUR-PART SONGS for FEMALE VOICES

BLOW ON YE WINDS.....Tracy
CARISSIMA.....Penn
DEEP RIVER.....Anon
DESIGN.....Vanderpool
DOWN IN SUNSHINE VALLEY.....Christie
EVERY LITTLE NAIL.....Vanderpool
GLORIOUS MONTH OF JUNE.....Gilbert
GRATEFUL, O LORD, AM I.....Roma
HERE'S LOVE AND SUCCESS TO YOU..Ball
LET THE REST OF THE WORLD GO BY.Ball
MA' LITTLE SUNFLOWER GOODNIGHT Vanderpool
MOUNTAIN RANGE, THE.....Penn
'NEATH THE AUTUMN MOON....Vanderpool
O COME FAIR MAID AND DANCE WITH ME Brown
O LAND OF HOPE AND FREEDOM....Tracy
O SHINING NIGHT (Belle Nuit) Barcarolle from The Tales of Hoffmann.....Offenbach
PICKANINNY SLEEP SONG.....Strickland
STORY OF OLD GLORY, THE FLAG WE LOVE, THE.....Ball
SWING LOW SWEET CHARIOT.....Anon
THERE'S A LONG, LONG TRAIL.....Elliott
TILL WE MEET AGAIN.....Whiting
TOO MUCH CAKE.....Penn
WYOMING LULLABY (Go To Sleep My Baby) Williams

No. 7—FOUR-PART SONGS for MIXED VOICES

COME INTO THE SWEET GREEN FIELDS WITH ME.....Tracy
DEEP RIVER.....Anon
DESIGN.....Vanderpool
DOWN IN SUNSHINE VALLEY.....Christie
EVERY LITTLE NAIL.....Vanderpool
GRATEFUL, O LORD, AM I.....Roma
HERE'S LOVE AND SUCCESS TO YOU..Ball
LET THE REST OF THE WORLD GO BY.Ball
O COME FAIR MAID AND DANCE WITH ME Brown
O LAND OF HOPE AND FREEDOM....Tracy
O SHINING NIGHT (Belle Nuit) Barcarolle from The Tales of Hoffmann.....Offenbach
REED BIRD (The Indian's Bride).....Reed
SORTER MISS YOU.....Smith
STORY OF OLD GLORY, THE FLAG WE LOVE, THE.....Ball
SWING LOW SWEET CHARIOT.....Anon
SYMPHONY OF NIGHT.....Chapin
TALE OF THE BUCKET, THE (A Limerick) Bold
THERE'S A LONG, LONG TRAIL.....Elliott
THOSE SONGS MY MOTHER USED TO SING Smith
TILL WE MEET AGAIN.....Whiting
TOO MUCH CAKE.....Penn
WYOMING LULLABY (Go To Sleep My Baby) Williams

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Music
M1503
.P431
L3

THE LASS OF LIMERICK TOWN

A ROMANTIC COMIC OPERA IN TWO ACTS

With Piano or Orchestral Accompaniment

Written and Composed by

ARTHUR A. PENN

Author and Composer of Yokohama Maid—The China Shop—The Lass of Limerick Town—Mam'zelle Taps—Captain Crossbones—Middie Maids—Flowers That Bloom in the Spring—Maid of the Mill—The Vagabonds, etc., etc.

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Cast

SIR CHARLES WORTHINGTON (Light Tenor).....An English Squire
LADY WORTHINGTON (Contralto) .....His Wife
CAPT. POMEROY WORTHINGTON (Tenor) .....Their Son
BETTY McCOY } (Sopranos).....Cousins, Wards of the Judge
ROSE McCOY }
JUDGE HOOLEY (Bass or Baritone).....The Guardian
JUSTIN O'FLYNN (Baritone).....An Amorous Attorney
MRS. O'FLYNN (Contralto).....His Mother
EZRA Q. HICKS (Light Baritone).....An Elderly Yankee Farmer
PAT (Baritone) .....An Inn-Keeper
MIKE (Light Baritone).....An Ostler
MOLLY (Mezzo) .....A Waitress
MR. SMITH (Tenor) .....The Coachman
MR. PARTINGTON (Baritone).....The Butler

Chorus of Villagers, Guests, Men Servants, Etc.

Act I Outside the "King's Head" Inn, Limerick, Ireland.

(A Week Elapses)

Act II The Entrance Hall of Judge Hooley's Home, Limerick.

Time—Early Summer in the Year 1890.

Costume Plot

SIR CHARLES WORTHINGTON—English Squire about 60 years old, grey dress wig, side whiskers.
Act I—Prince Albert Coat, white vest, striped trousers, silk hat. Act II—Same.
CAPTAIN POMEROY WORTHINGTON, His Son—Juvenile Lead.
Act I—Sack Suit. Act II—Evening clothes.
LADY WORTHINGTON—Old style traveling gown, hat, shawl and grey wig.
Act I—BETTY McCOY—About 20 years, neat, modern hat, and parasol.
ROSE McCOY—Same age, neat, modern hat, and parasol.
Act II—Evening dress for both of them.
JUDGE HOOLEY, about 60 years—Old style cloth swallow-tail coat, flowered double-breasted vest, trousers to match suit, stock and tie, high hat or conical, grey wig.
Act II—Old-fashioned style evening dress, grey wig, no side whiskers.
JUSTIN O'FLYNN, An Attorney—About 30 years, similar to Judge, conical hat, evening clothes, no wig.
MRS. O'FLYNN, His Mother—A motherly kind of a woman, about 55 years, iron grey hair.
Act I—Old-fashioned dress, similar to a woman of the Irish middle class, bonnet.
Act II—Old-fashioned evening dress, mittens, and fichu.
EZRA Q. HICKS—Elderly Yankee Farmer (Type).
Act II—Faded Prince Albert coat, double-breasted vest, trousers, shirt (white), old style stand-up collar, loud tie in a bow, bald wig, chin whiskers, bandanna in pocket.
PAT, Innkeeper—Middle age, trousers, flowered vest, white shirt, collar and tie, apron without bib.
MIKE, an Ostler—Moleskin coat, vest, riding breeches, shirt, moleskin leggings.
MOLLY, Waitress—Black maid's dress, white collar, and cuffs, white apon.
MR. SMITH, Coachman—Doorman's coat, white breeches, high hat, fairtops.
MR. PARTINGTON, Butler—Old style dress coat, striped vest, trousers, bald wig, side whiskers.
CHORUS—Act I—Irish peasants, men and women.
Act II—Guests at party of Judge Hooley, evening dress. Men and women and a couple of liveried servants with court wigs to dress the scene.

ARGUMENT.

Sir Charles Worthington had promised his old friend, Donovan McCoy, when the latter lay dying, that his son, Pomeroy, should marry McCoy's daughter, Rose, when the son should come of age. He regarded this promise as sacred, and was fully determined that his son should carry it out. Any objections the son might have entertained to this arrangement were rendered futile owing to the fact that shortly before the action of the Opera begins, Rose McCoy, as the elder of two nieces, had been left quite a fortune by a rich uncle in America. Rose has a cousin, Betty. The two live together in Betty's birthplace, Limerick Town, under the guardianship of Judge Hooley. Both girls were born on the same day—the 24th of May, 1872. But Rose is a few hours the elder, and thus inherits the rich American uncle's money, while Betty is left with nothing but her looks.

The Captain comes of age and is sent by his father to Limerick to win the hand and heart of Rose. He has seen neither of the cousins, but has a strong sense of duty. Besides, his family needs the money. He has heard of similar situations before, and determines he will be smart enough to meet this one. Rose herself strongly suspects his motives to be more mercenary than amorous, and she arranges therefore to change places with Betty, thinking thus to trap the young officer by making him woo the wrong girl and thus showing up the hollowness of his affection. But the Captain, who prides himself on his shrewdness, has quite made up his mind, ere he arrives in Limerick, that this is just exactly what the cousins *will* do. Thus he appears on the scene determined to woo whichever one of the cousins appears to be the girl without funds. He therefore addresses his attentions to Rose (masquerading as Betty), much to her astonishment, although from the moment of his arrival the Captain actually falls in love quite hopelessly with the real Betty, who is now apparently Rose and rich. Rose gets hold of a letter from Sir Charles to his son, and the contents so enrage her that she scorns the Captain's advances, accuses him of merely seeking the money and not the maid, and says that if that be really his object, he had better lose no time in trying his fortune with "her cousin Rose"—meaning, of course, Betty. The Captain, delighted, takes her advice and eventually wins Betty. His real attachment to her has made him forget his suspicions that the girls have changed places with one another, and when this is brought to his recollection by the discovery that Betty is a pauper, he is in despair and wonders how he can ever marry her in face of his father's opposition. Presently, Sir Charles and his wife arrive with a retinue of servants, and both are amazed and angry at the turn of affairs. They denounce the Captain and immediately prepare to return home in high dudgeon.

A sort of deadlock ensues. It is unexpectedly broken by the sudden arrival of an elderly gentleman who says he is Ezra Q. Hicks, an eccentric New England retired farmer. By quotations from his Diary, which he has kept religiously for sixty years, and by means of a very ingenious twist which constitutes the surprising and delightful climax of the story, Mr. Hicks proves conclusively that it is Betty, and not Rose, who is the elder of the cousins, and therefore heiress to the American uncle's fortune. Thus all ends satisfactorily, and even Rose finds consolation in the arms of her hitherto unsuccessful suitor, Justin O'Flynn.

Musical Numbers

"Each musical number in this score is metronome marked. Some of the numbers have two or three markings at various points. In order to get the real effect of the music, each tempo thus indicated should be strictly adhered to."

ACT I

OVERTURE 5

1 OPENING CHORUS .....Lads and Lassies 10

SONG—Pat.....I Am the Landlord

CHORUS.....As We Drink to Your Health

2 SONG—Mike .....Molly Mine 33

3 DUET—Judge Hooley and Rose.....Tick-tock 36

4 SONG—Rose .....Was Ever Fate so Cruel as Mine? 39

5 CHORUS .....Betty is a Darling 44

6 SONG—Betty and Chorus.....Betty McCoy 50

7 DUET—Betty and Rose .....Wealth and Poverty 56

8 QUINTET—Betty, Rose, Mrs. O'Flynn, Justin and Judge Hooley .....Hey-diddle-diddle, Oh, Here is a Riddle 61

9 TRIO—Judge Hooley, Justin and Mrs. O'Flynn.....What Fun! 69

10 SONG—Capt. Worthington.....Ireland Dear, My Heart's For You 74

11 CHORUS .....Watch Him Greet His Bride-to-be 79

12 DUET—Capt. Worthington and Betty.....Your Eyes are Bright 86

13 FINALE ACT I.....Oh, Mr. O'Flynn 91

ACT II

14 OPENING SOLOS and CHORUS.....'Tis Nine O'Clock 110

15 TRIO—Rose, Betty and Capt. Worthington.....'Tis the Heart 122

15a LETTER THEME—Rose 126

16 SONG—Capt. Worthington .....Come Back, Beloved 127

17 SONG—Judge Hooley and Chorus.....Maggie Maguire 130

18 ENSEMBLE .....Sir Charles and Lady 135

19 DUET—Sir Charles and Lady Worthington.....Youth Undutiful 141

20 SONG—Ezra Q. Hicks

The Well-Known Farmer with the Spondulix 145

21 DUET and FINALE.....I Love You, Little Sweetheart 150

The Lass Of Limerick Town

Overture

ARTHUR A. PENN

Allegretto con moto ♩.=120

mf

mp

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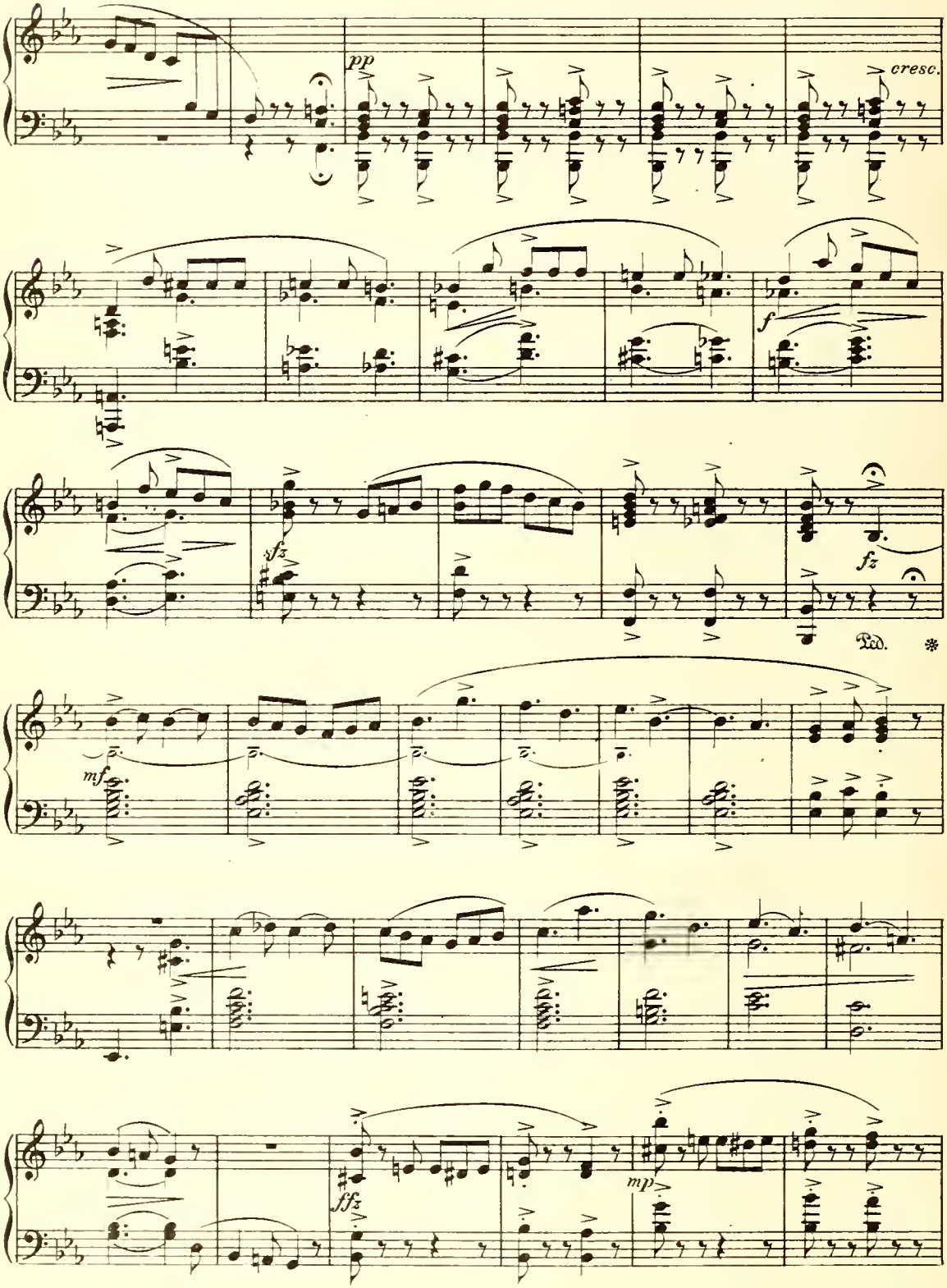
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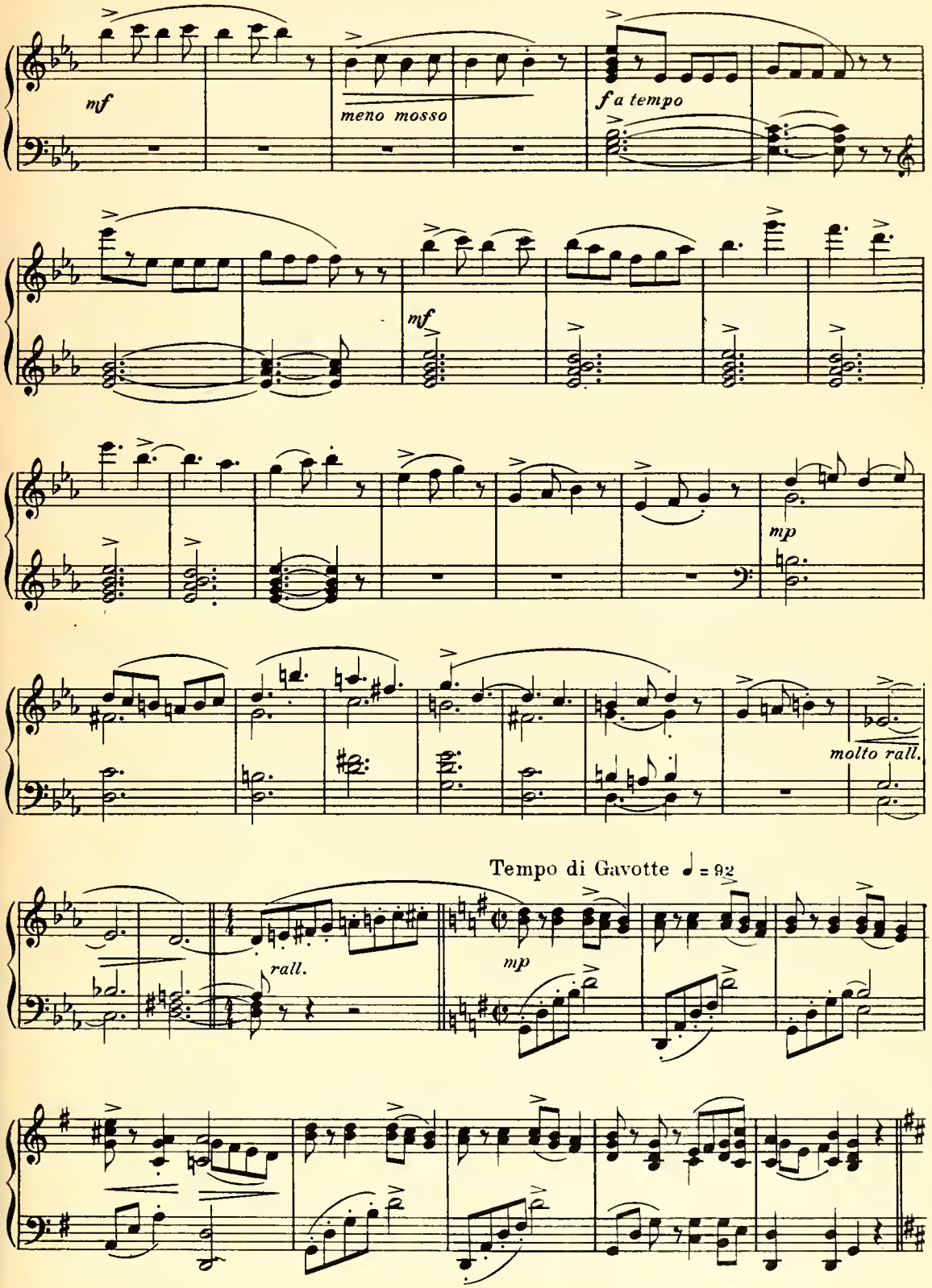
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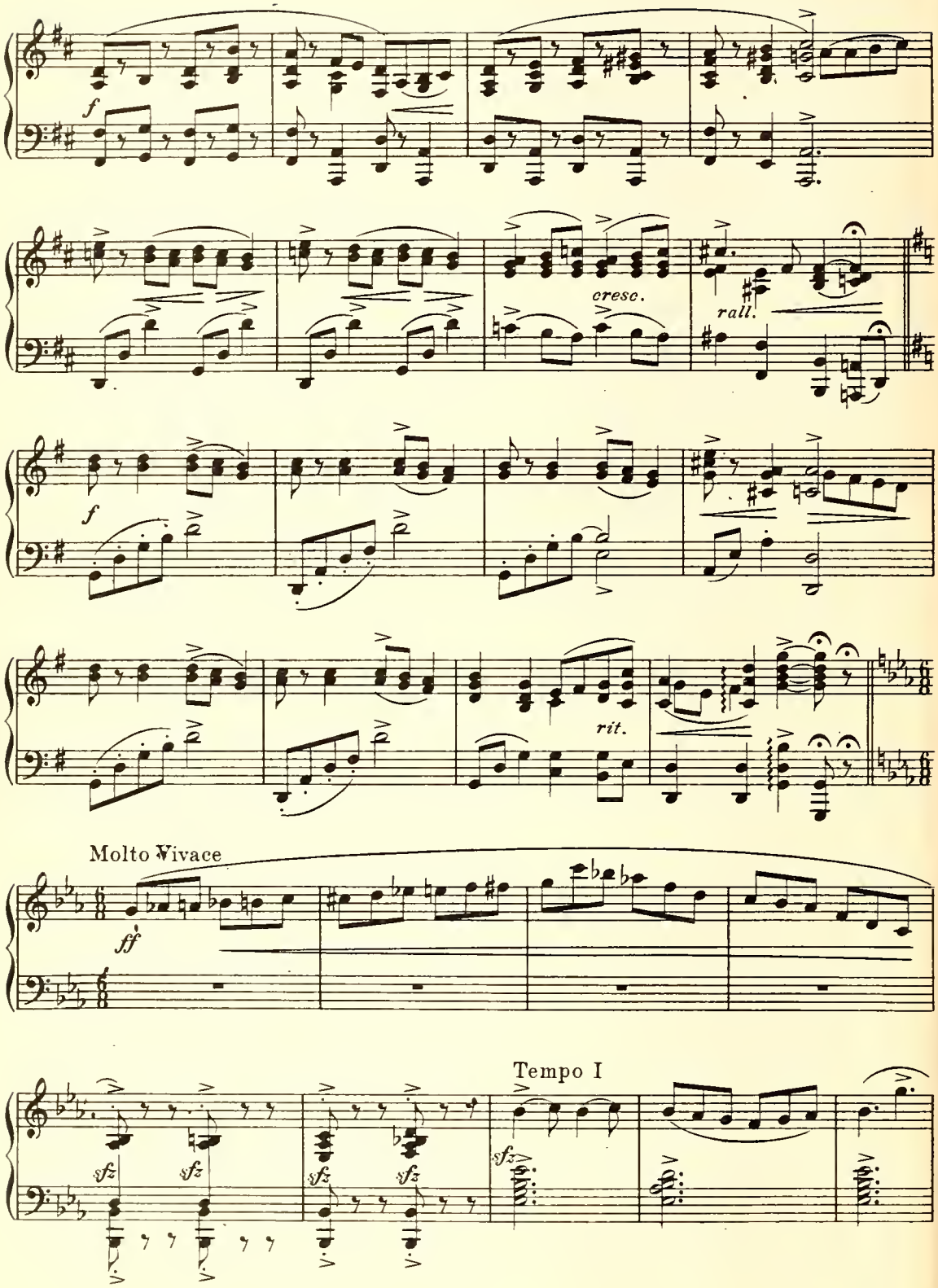
meno mosso
f a tempo
mf
mp
molto rall.
Tempo di Gavotte ♩ = 92
rall.
mp


f
cresc.
rall.
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Molto Vivace
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Tempo I
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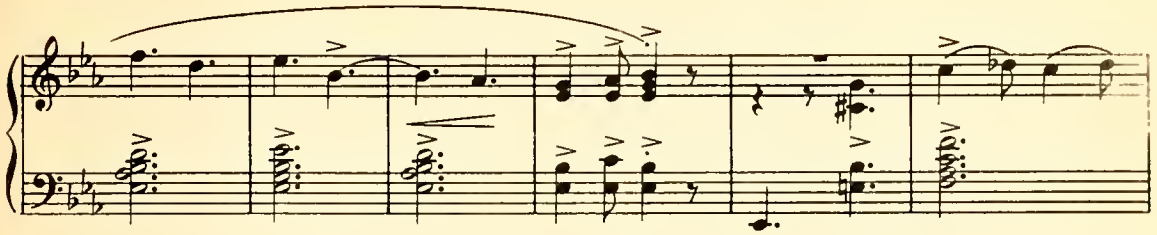
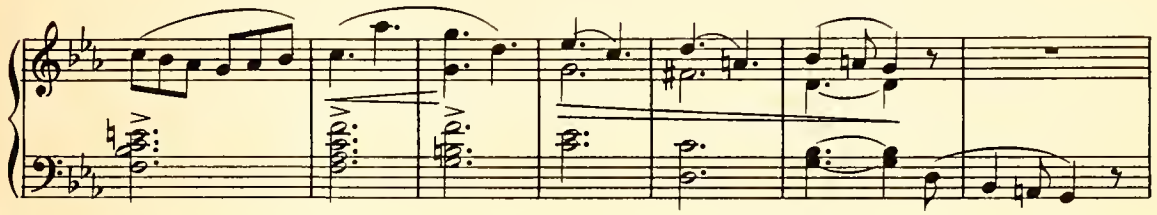
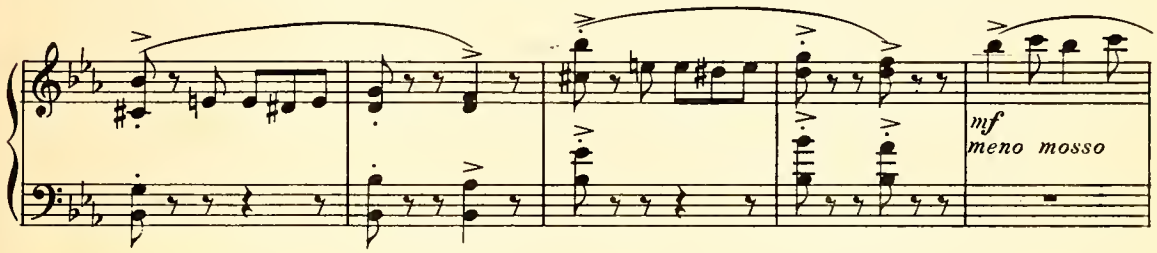
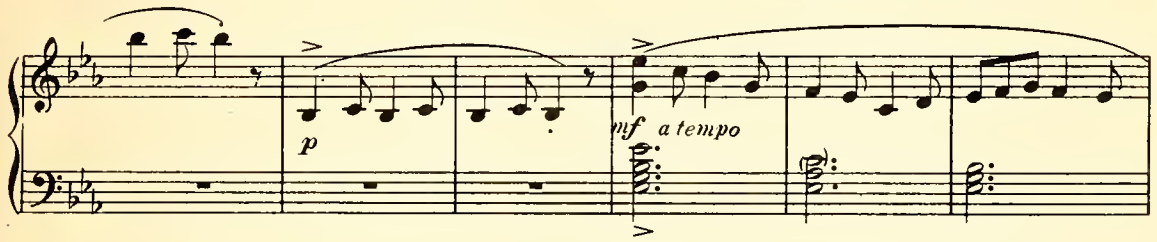
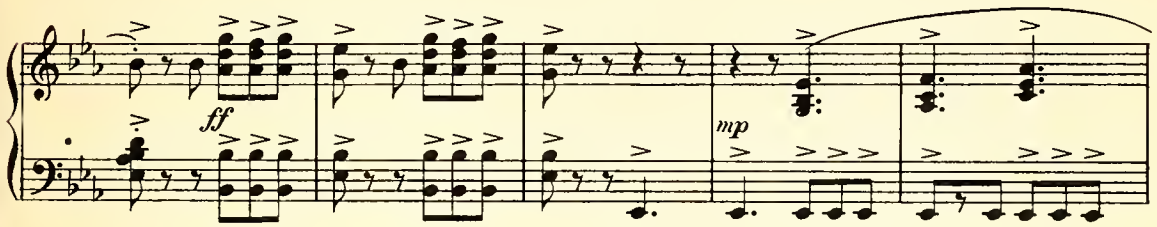
sfz

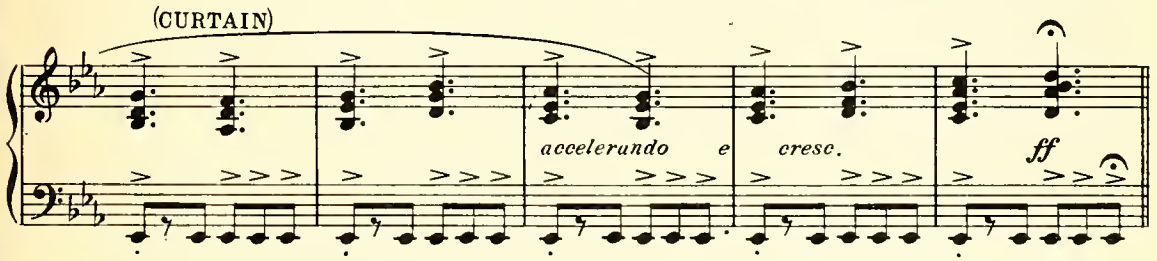





mf
meno mosso


p
mf a tempo


ff
mp


(CURTAIN)
accelerando e cresc.
ff

Attacca No. 1.

Opening Chorus And Solos

No. 1.

Allegretto ♩. = 104

SOPRANO
ALTO

Lads and lass-ies play to-geth-er, This is a hol-i-day;

TENOR

Lads and lass-ies play to-geth-er, This is a hol-i-day;

BASS

sfz *mf*

Skies are blu-er, hearts are tru-er, Trou-bles few-er, Say!

Skies are blu-er, hearts are tru-er, Trou-bles few-er, Say!

When it's fine and sun - ny weath - er, Lim - er - ick Town is gay.

When it's fine and sun - ny weath - er, Lim - er - ick Town is gay.

sfz

All to-geth-er, now hip hoo-ray! Bless the weather, that's what we say!

All to-geth-er, now hip hoo-ray! Bless the weather, that's what we say!

f

Sum-mer's com-ing to Lim-rick Town, Win-ter's gone with its

Ah! Ah!

Ah! Ah!

mp *f*

ug - ly frown, In the bright sun - shine

In the bright sun - shine

mp *ff* *fffz*

We will mer-ri - ly sing, Win-ter's gone with its

We will mer-ri - ly Summer's com-ing to Lim-rick Town, Sing,

mp *pp*

ug - ly frown; Wel - come sum - mer, Win-ter's gone with its ug - ly frown,

Wel - come sum - mer, Win-ter's gone with its ug - ly frown,

Summer's coming to Lim'rick Town,

mf

Ah! Sing glad - ly

Ah! Win-ter's gone with its ug - ly frown

Wel - come to sum - mer Sing glad - ly

ff

sing! Lim - 'rick Town!

sing! Lim - 'rick Town!

Sum - mer's com - ing to Lim - 'rick Town!

fff

cresc.

Lads and lass - ies play to-geth - er, This is a hol - i - day;

Lads and lass - ies play to-geth - er, This is a hol - i - day;

Skies are blu - er, hearts are tru - er, Trou - bles few - er, Say!

Skies are blu - er, hearts are tru - er, Trou - bles few - er, Say!

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When it's fine and sun - ny weath - er, Lim - er - ick Town is gay.

When it's fine and sun - ny weath - er, Lim - er - ick Town is gay.

fz *mf*

All to - geth - er, now hip hoo - ray! Bless the weath - er, that's what we say!

All to - geth - er, now hip hoo - ray! Bless the weath - er, that's what we say!

f

Sum-mer's com-ing to Lim-'rick Town, Win - ter's gone with its

Ah! Ah!

Ah! Ah!

mp *f*

ug - ly frown; In the bright sun -

In the bright sun -

mp *f*

shine We will mer - ri - ly sing,

shine We will mer - ri - ly Sum - mer's com - ing to Lim - 'rick Town,

fffz *mp*

Win - ter's gone with its ug - ly frown; Wel - come Sum - mer,

Sing, Wel - come Sum - mer,

Sum - mer's com - ing to Lim - 'rick Town,

pp *mf*

Lads and lass - ies, come and

Lads and lass-ies come out and play, On this jol - ly old hol - i - day,

Come!

cresc.

play, come, Time soon pass-es, so lads and lass-ies now

Ev - 'ry-bod-y be glad and gay, Time soon pass-es, so lads and lass-ies now

ff

dance, ah, dance!

dance, ah, dance!

mf

f

sfz

mf

attacca

Moderato ♪= 160

PAT. MIKE

Good morn-ing, folks! I give you heart-y greet-ing! I won-der if that's

mf

accel.

all he's goin' to give 'em!

nf accel.

Moderato

PAT. ♪= 160

I am the land-lord of this inn, And

ben marcato mp

I'm a gen-er-ous fel-low, To cel-e-brate well now be-gin With

(To Mike)

ale that's mild and mel - low. Go fetch the tankards from the bar, And fill them to the

poco rit.

top, sir! They tell me that some folk there are Who nev - er touch a drop, sir!

poco rit.

A little faster

CHORUS

A drop, sir! A drop, sir! They nev - er touch a drop, sir! Weak

A drop, sir! A drop, sir! They nev - er touch a drop, sir! Weak

f *più accel.*

tea is all they ev - er drink, Un - less it's gin - ger - pop, sir!

tea is all they ev - er drink, Un - less it's gin - ger - pop, sir!

Moderato ♩ = 88

PAT.

I am the land-lord,

mf

mf *meno mosso*

a tempo

and I think That I'm a gen-er-ous fel - low, This is my treat, so

all may drink My health in ale that's mel - low. The sol-emn truth I

can't de - ny: This is the way I skin 'em! Those tankards would-n't hurt a fly, Be-

poco rit.

cause there's noth-ing in 'em!

mf accel.

Valse

♩ = 144

CHORUS

As we drink to your health and your wealth, good sir, We are

As we drink to your health and your wealth, good sir, We are

mf

quick to see Your gen - er - os - i - ty. And we think that our

quick to see Your gen - er - os - i - ty. And we think that our

rit.

thirst at the worst, good sir, Will be sat - is - fied, Al-though there's not a

thirst at the worst, good sir, Will be sat - is - fied, Al-though there's not a

rit.

rit.

a tempo

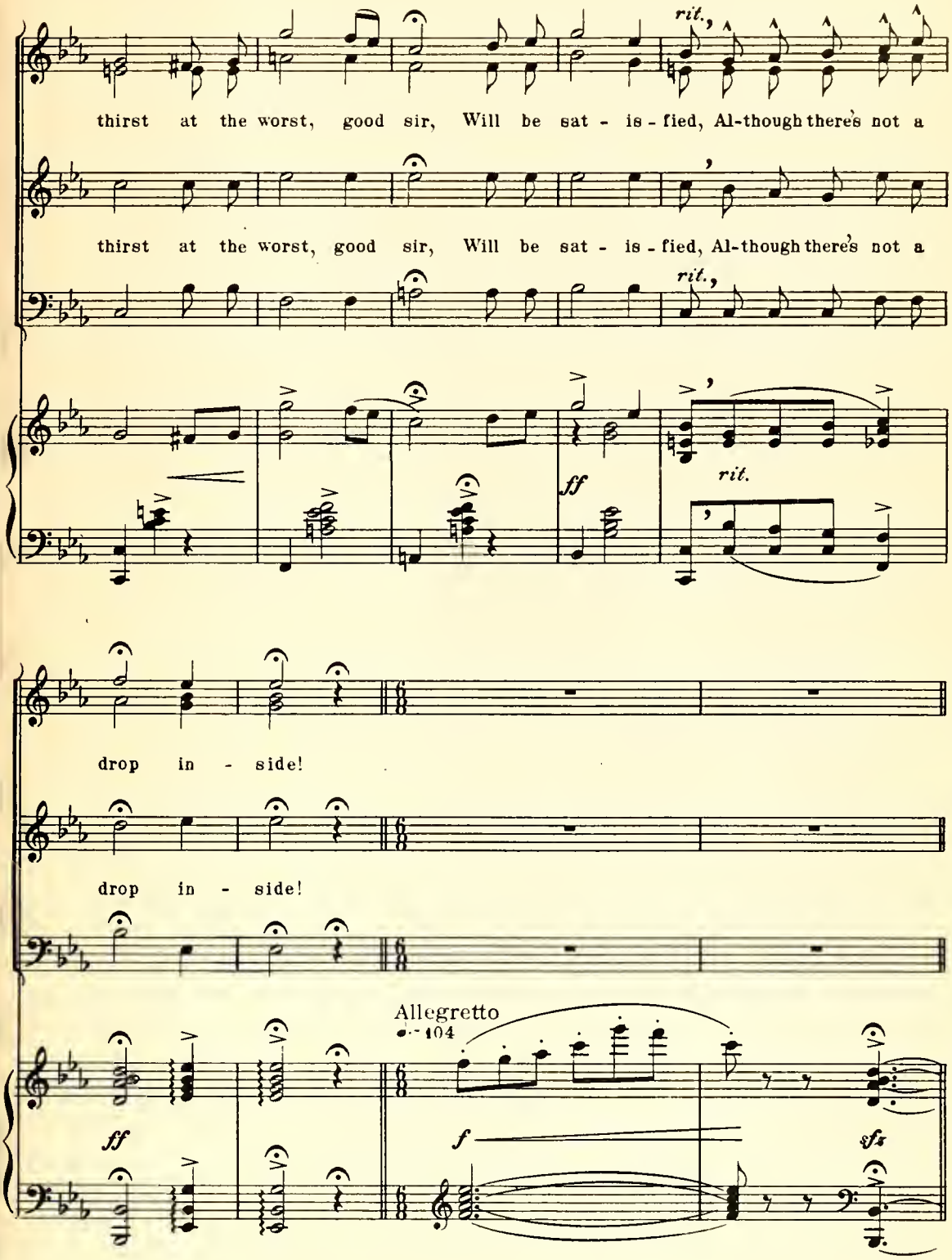
drop in - side! As we drink to your health and your wealth, good sir, We are

drop in - side! As we drink to your health and your wealth, good sir, We are

fa tempo

quick to see Your gen - er - os - i - ty. And we think that our

quick to see Your gen - er - os - i - ty. And we think that our


rit.
thirst at the worst, good sir, Will be sat - is - fied, Al-though there's not a
thirst at the worst, good sir, Will be sat - is - fied, Al-though there's not a
rit.
ff
rit.
drop in - side!
drop in - side!
Allegretto
♩= 104
ff
f
sfz

Tempo I

Lads and lass-ies play to-geth-er, This is a hol-i - day; Skies are blu - er,

Lads and lass-ies play to-geth-er, This is a hol-i - day; Skies are blu - er,

f

hearts are tru - er, Trou-bles few-er, Say! When it's fine and sun-ny weath-er,

hearts are tru - er, Trou-bles few-er, Say! When it's fine and sun-ny weath-er,

Lim-er-ick Town is gay. All to-geth-er, now hip hoo-ray! Biess the weather, that's

Lim-er-ick Town is gay. All to-geth-er, now hip hoo-ray! Biess the weather, that's

f

Sum-mer's com-ing to Lim-'rick Town,

what we say! Ah!

what we say! Ah!

mp

Win - ter's gone with its ug - ly frown,

Ah! In the bright sun -

Ah! In the bright sun -

f *mp* *ff*

shine We will mer-ri - ly sing, Win - ter's gone with its

shine We will mer-ri - ly Summer's coming to Lim-'rick Town, Sing,

fffz *mp* *pp*

ug - ly frown; Wel - come Sum - mer, Lads and lass - les,

Wel - come Sum - mer, Lads and lass-les come out and play,

Sum-mer's com-ing to Lim'rick Town, Come!

mf *cresc.*

come and play, Come, Time soon passes, so,

On this jol-ly old hol - i - day, Ev-'ry-bod-y be glad and gay, Time soon passes, so,

fff

lads and lass-ies, now dance, ah, dance!

lads and lass-ies, now dance, ah, dance!

fff *f*

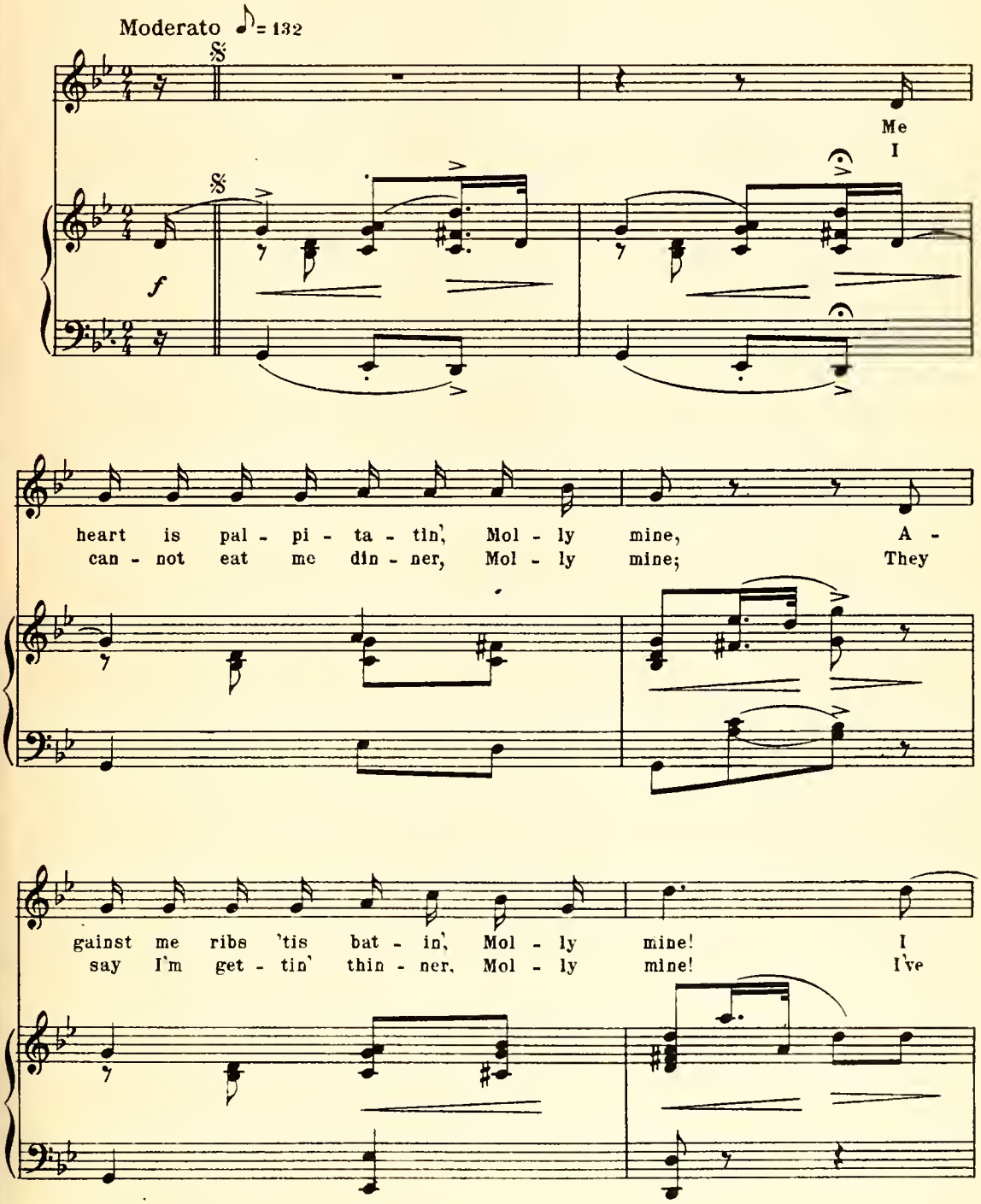
f *sf*

Molly Mine

No. 2

SONG

Mike



can - not sleep o' nights at all, For think - in' of what might be - fal, If
of - ten said, "'Tis ver - y plain, I'd soon be quite me - silf a - gain, If

cresc.

you should keep me wait - in', Mol - ly mine!
on - ly I could win her! Mol - ly mine!"

f *ff*

Ped. *

Tempo di Valse ♩. = 66

Mol - ly mine, Mol - ly mine, That's what you

mf *f*

ought to be! Mine a - lone, all my

own, Wed - ded for life to me, Oh, such a wife to me! Mol - ly

poco rit. *mf a tempo*

mine, Mol - ly mine! Daint - y, de - mure, di - vine!

ten.

1st Verse

Oh, tell me true, Say that you will be Mol - ly

mine! *D.S.*

2nd Verse

Mol - ly mine!

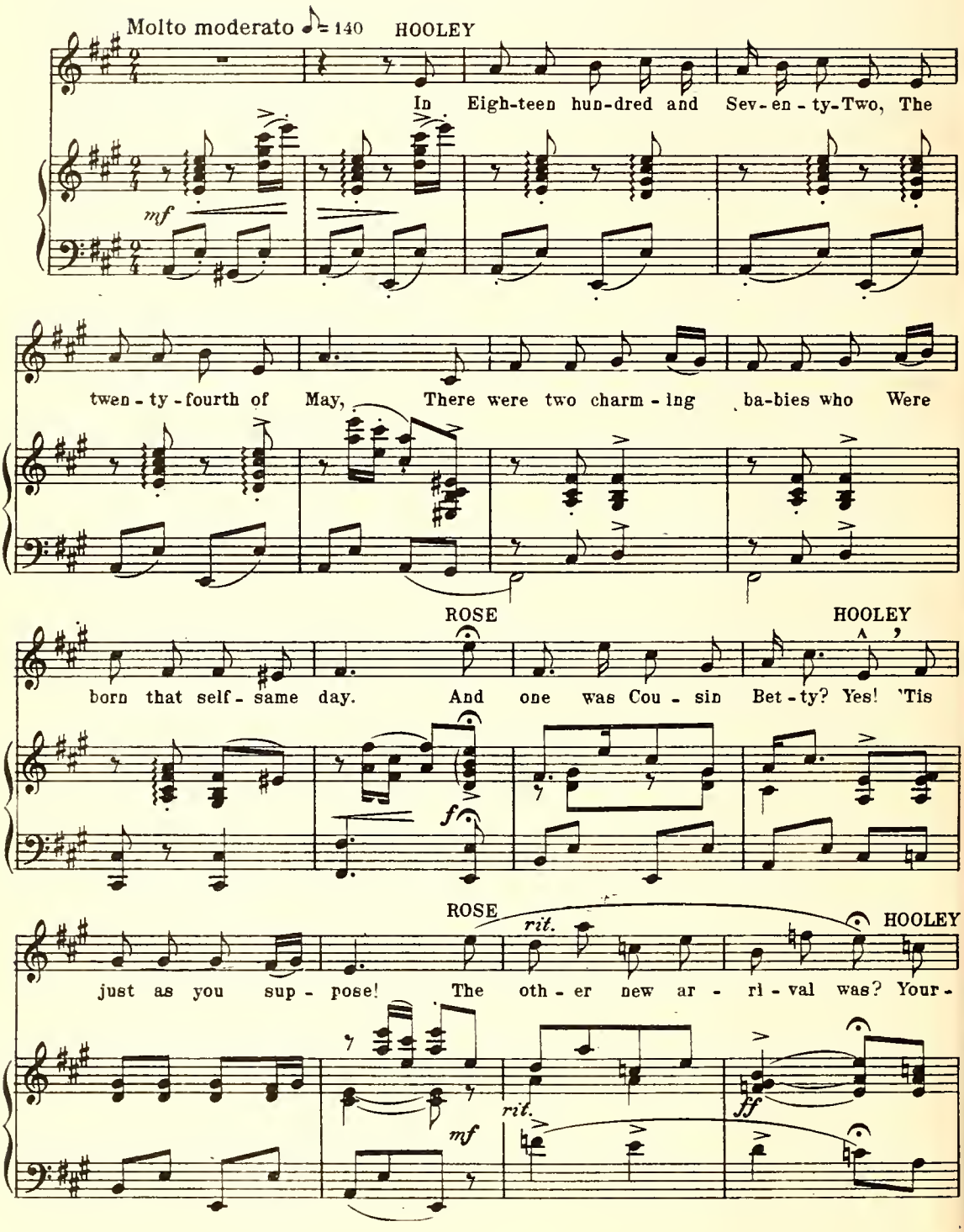
mf *f*

Tick - Tock!

No. 3

DUET

Judge Hooley and Rose



self, my charm - ing Rose! But you were born at five o'- clock, 'Tis

sffz

mf a tempo

thus Fate plays her tricks! Your cou - sin Bet - ty was de-layed Un -

mp

Ped. *

til the clock struck six, The clock struck Six!

molto. rall.

(Clock)

BOTH: *In strict time*

HOOLEY

BOTH

Tick - tock! Tick - tock! One-two-three-four-five! (one-two-three-four-five!) Tick - tock!

mf a tempo

sempre stacc.

ROSE BOTH

Tick - tock! Five saw [me / you] ar - rive! (saw me ar - rive!) Tick - tock! Tick - tock!

mf

HOOLEY BOTH

Here's the point that sticks! (Here's the point for) There was just a dif-f'rence pet-ty 'Twixt [my - / your-]

mp

Ped. *

self and cou - sin Bet - ty, For Bet - ty did - n't show her - self till

Six! (Six, Six!) Bet - ty did - n't show her - self till Six!

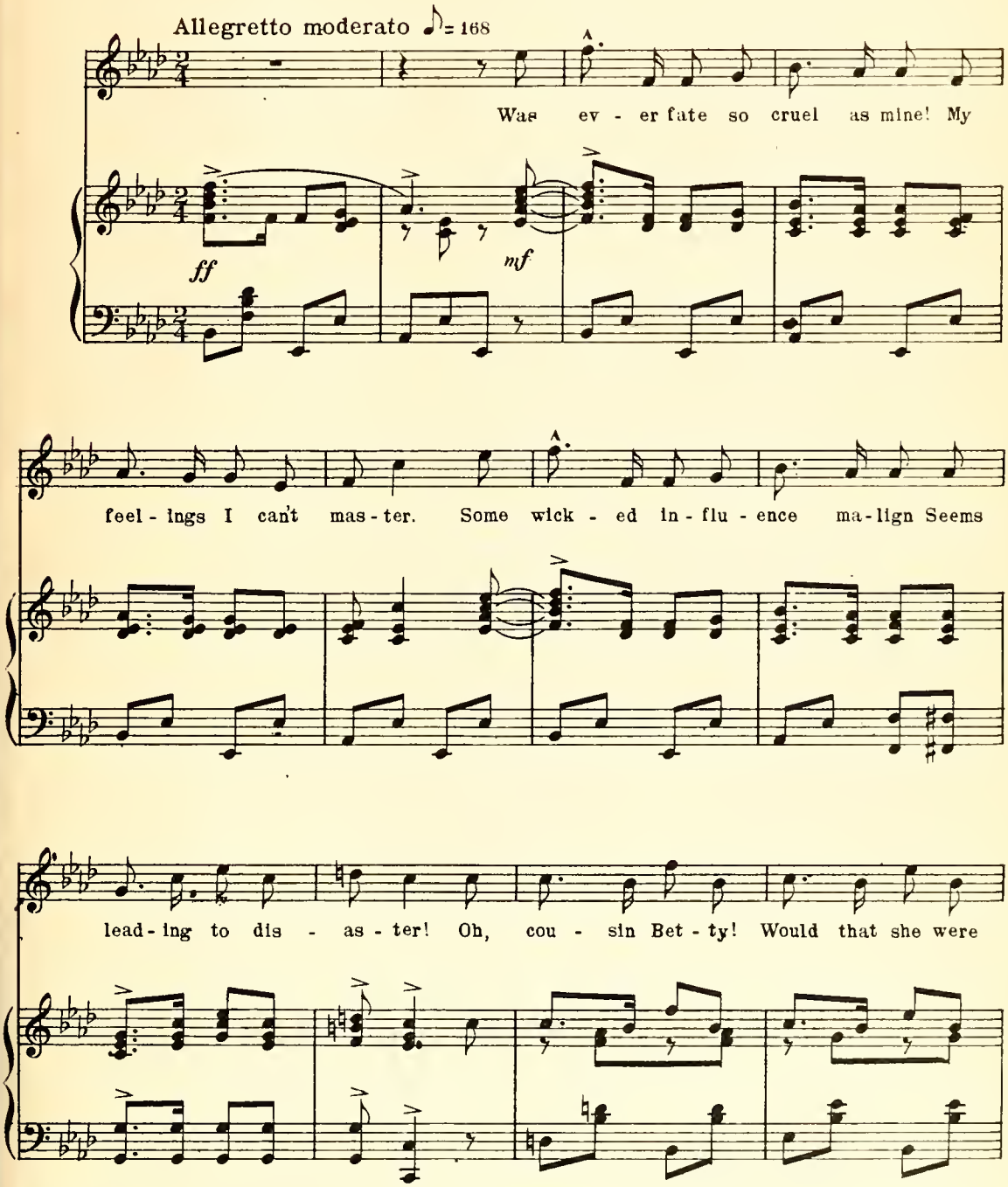
f *f* *sfz*

Was Ever Fate So Cruel As Mine?

SONG

Rose

No. 4



just a few hours old - er! She'd bear these tri - als cheer - ful - ly As

rit.

I have oft - en told her!

p molto rall.

Grazioso legato ♩ = 126

The po - ets write in reams and reams of mea - sured rhyme — Of love and

du - ty, — and faith and beau - ty. — They seem to spend most of their ef - forts and their

time — On themes ro - man - tic — that drive me fran-tic! Their he - roes al - ways

creso. *p rit.* *mf*

"steal a heart a - way" (Which fits my own case nice - ly)

rit. *a tempo*

I have no heart to give to an - y - one, (That states the truth pre - cise-ly!)

rit. *mp colla voce*

L'istesso tempo

If ev - er heart was stole a-way, Ere love had time to

ff

tame it, That heart is mine, and come what may, I still in-tend to claim it! If

Cap - tain Pom - er - oy I wed, I'll see that he's ar - rest - ed; For

rit.

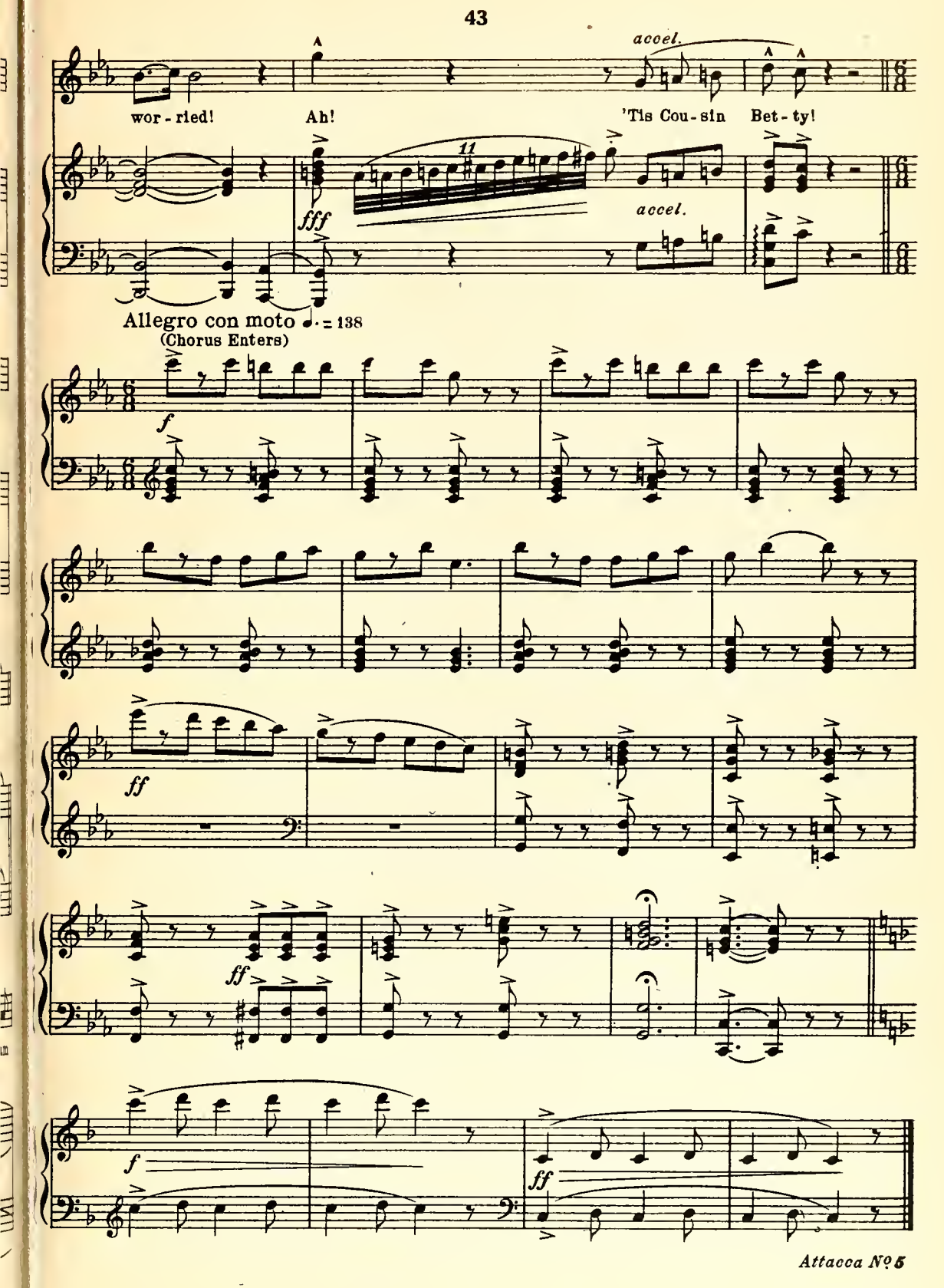
thus re - ceiv - ing sto - len goods He'll not go un - mo - lest - ed!

rit.

Recit.

But hark! I hear the crowd ap - proach - ing! I'll nev - er let them see that I am

sffz *sffz*

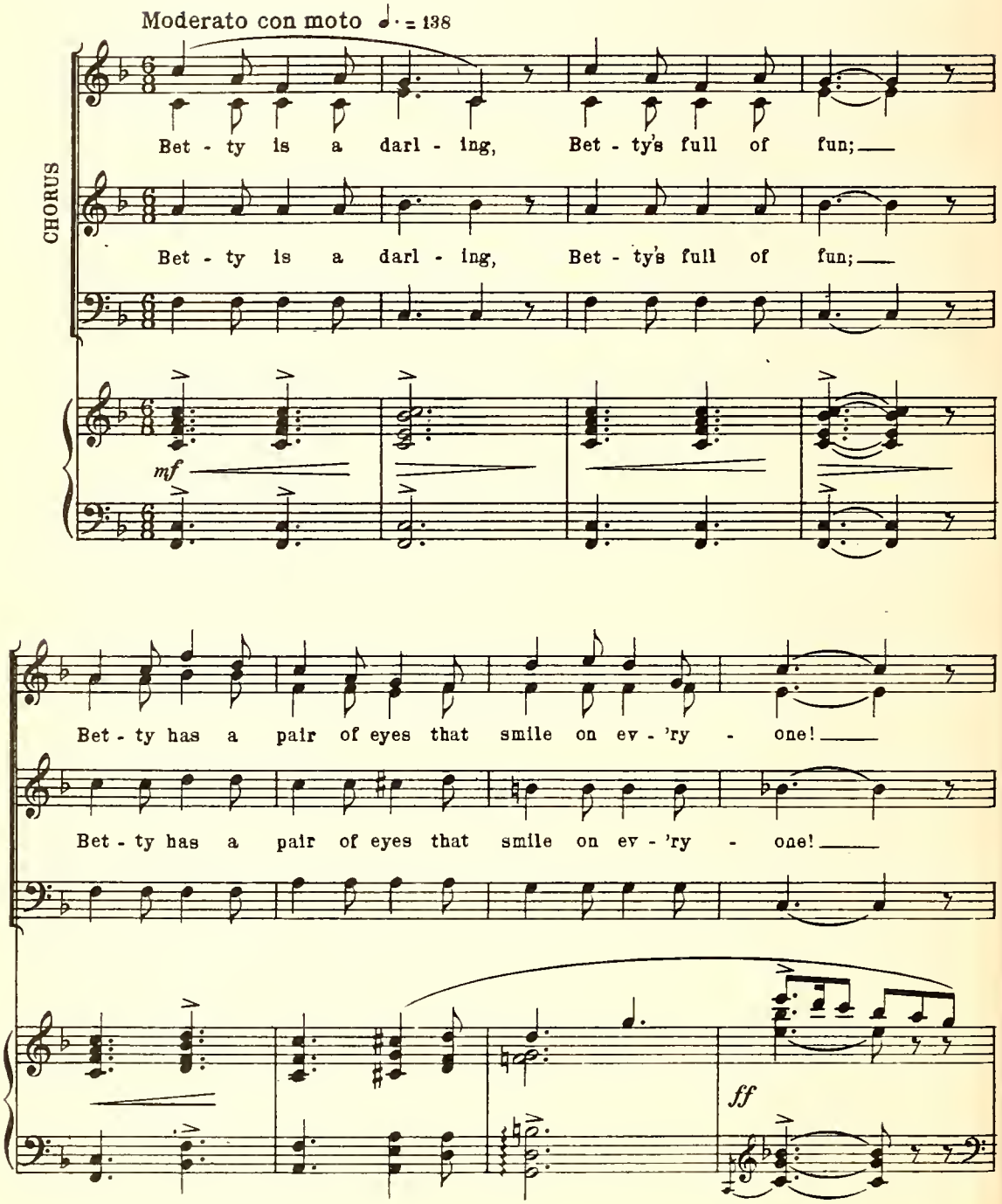

accel.
wor - ried!
Ah!
'Tis Cou - sin
Bet - ty!
fff
11
accel.
Allegro con moto ♩. = 138
(Chorus Enters)
f
ff
ff
f
ff

Attacca No. 5

Betty Is A Darling

Chorus

No. 5



Bet - ty's so good - na - tured, She nev - er wears a frown;

Bet - ty's so good - na - tured, She nev - er wears a frown;

Bet - ty is the one and on - ly lass of Lim - 'rick Town!

Bet - ty is the one and on - ly lass of Lim - 'rick Town!

Tempo di Valse ♩. = 66

TENORS

Ev - 'ry man a - mong us, Ev - 'ry

BASSES

mf

sin - gle boy, Wants to mar - ry Bet - -

ty, Sweet lit - tle Bet - ty Mc - Coy!

SOPRANOS and ALTOS

If you mar - ry Bet - ty, What will be -

come of *us?*

TENORS

None of us can

BASSES

mar - ry Bet - ty, So, girls, don't make a fuss!

rall.

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OPERETTAS
CANTATAS PLAYS
SONGS JOKES MONOLOGS
ON REQUEST

Moderato con moto

Bet - ty is a darl - ing, Bet - ty's full of fun;

Bet - ty is a darl - ing, Bet - ty's full of fun;

mf

Bet - ty has a pair of eyes that smile on ev - 'ry - one!

Bet - ty has a pair of eyes that smile on ev - 'ry - one!

ff

Bet - ty's so good - na - tured, She nev - er wears a frown;

Bet - ty's so good - na - tured, She nev - er wears a frown;

rit.

Bet - ty is the one and on - ly lass of Lim - 'rick Town!

rit.

Bet - ty is the one and on - ly lass of Lim - 'rick Town!

rit.

8--!

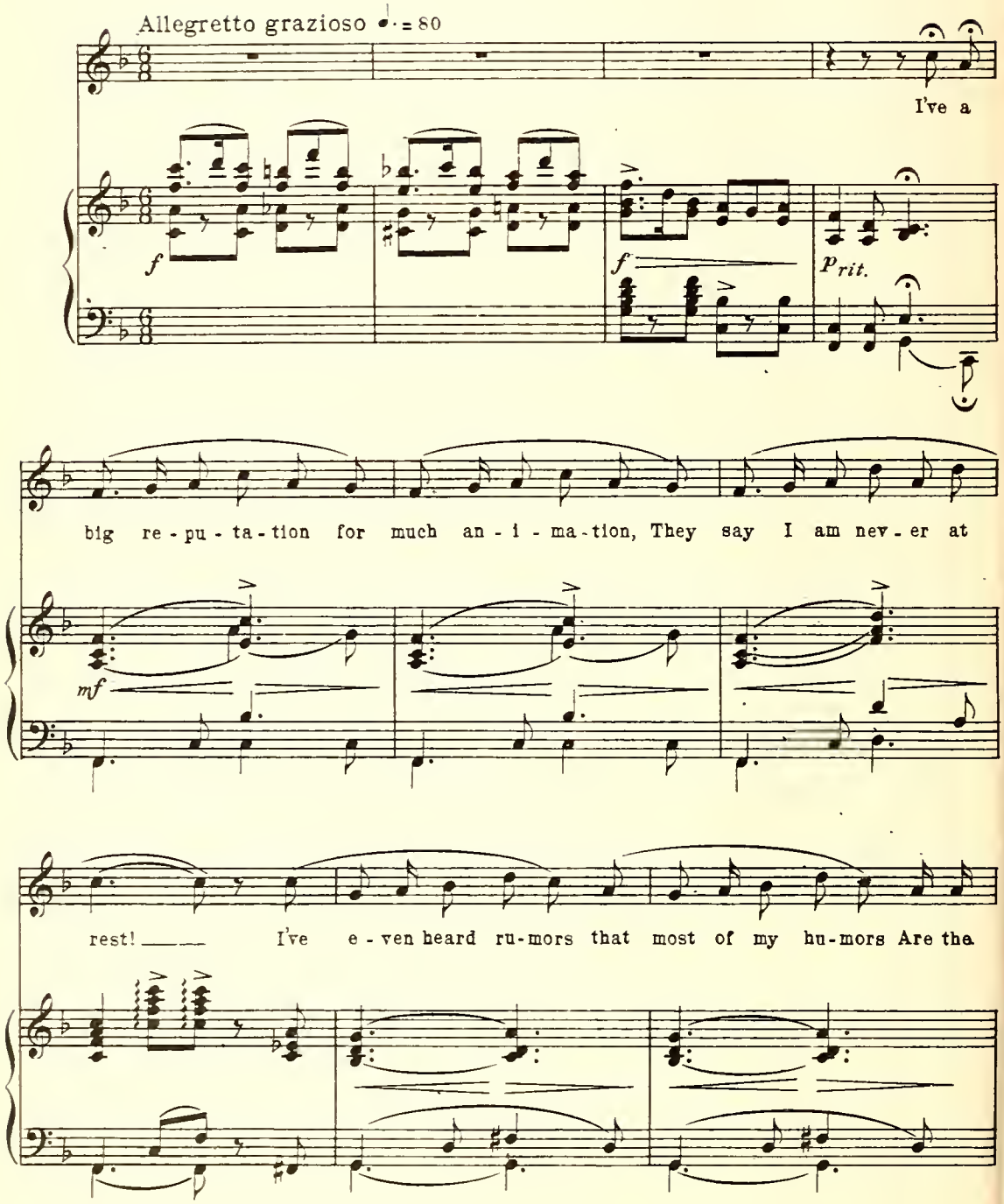
Attacca No 6

Betty Mc Coy

SONG

Betty and Chorus

No. 6



kind that most peo - ple like best! Folks all like me a - round 'em; That's

f *mf*

'cause I have found 'em A - greea - ble and pleas - ant to me; Oh, it's

ten.

ea - sy to get on with folks who are set on Con - tri - ving how sweet they can be!

p *rit.* *legato*

a tempo (CHORUS) SOLO

Still, I'm glad that I'm Bet - ty Mc - Coy! (Mc - Coy!) I'm

ff

(CHORUS) SOLO

poco rit.

glad I'm a girl, not a boy! (A boy!) "I love you, Ma-vour-neen!" said

poco rit.

a tempo

(CHORUS) SOLO

ten.

some one this morn-in', To hear them just say it was joy! (Joy, joy!) Life

a tempo

ff *f*

poco rit.

is-n't all sun-ny, or hon-ey, or mon-ey, In gold there is oft-en al-

loy! But en-joy all the zest of it, just make the best of it!

CHORUS

più accel.

Good for you, Bet-ty Mc - Coy! She is glad that she's Bet - ty Mc -

Good for you, Bet-ty Mc - Coy! She is glad that she's Bet - ty Mc -

ff *fff* *più accel.*

BETTY

poco rit.

Coy! She's glad she's a girl, not a boy! "I love you, Ma-vour-neen!" said

Coy! She's glad she's a girl, not a boy!

ff *mf* *poco rit.*

BETTY

CHORUS

a tempo

some one this morn in'; To hear them just say it was joy! Life

To hear them just say it was joy! Life

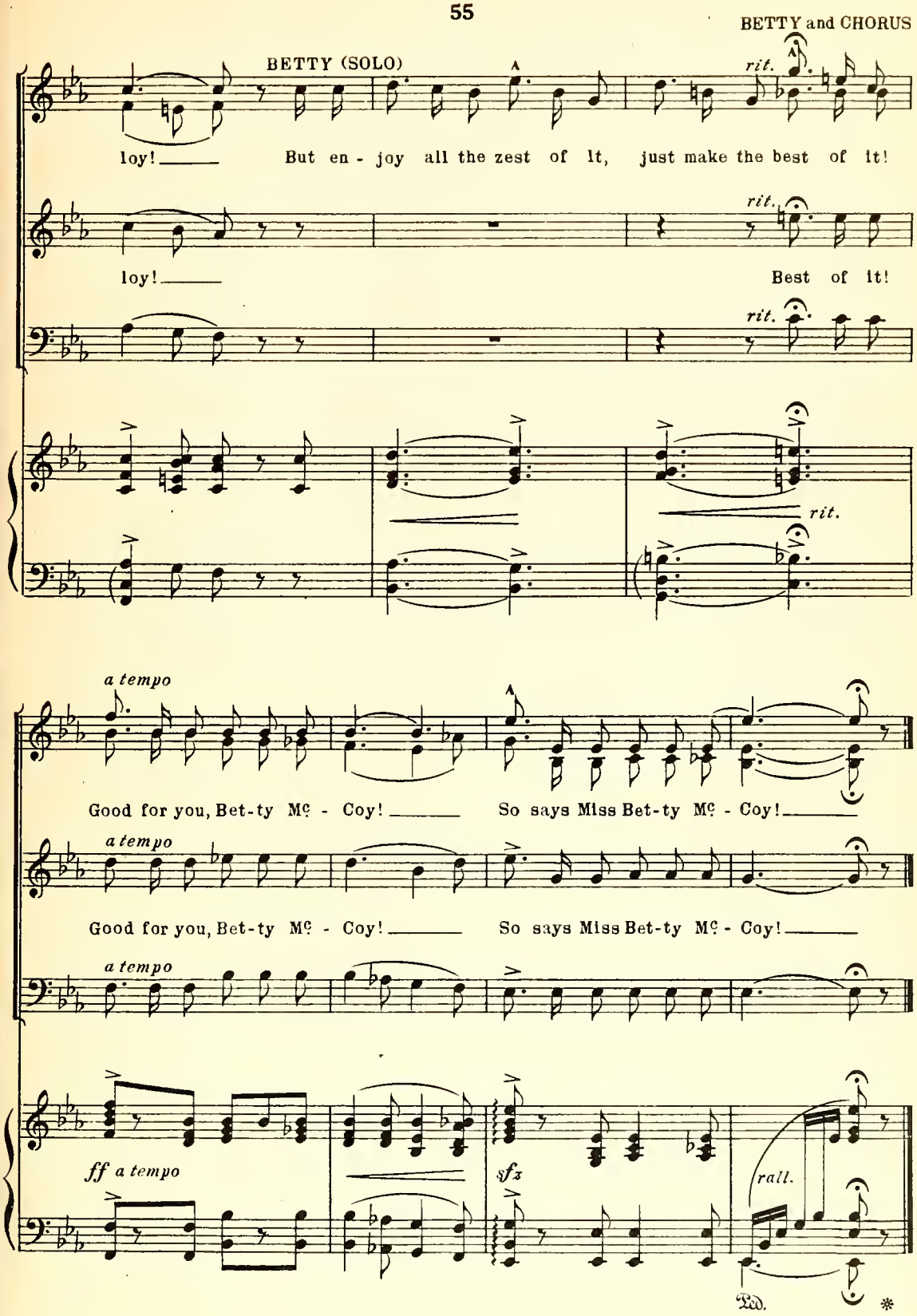
a tempo

ff *f*

poco rit.

is - n't all sun - ny, or hon - ey, or mon - ey, In gold there is oft - en al -

is - n't all sun - ny, or hon - ey, or mon - ey, In gold there is oft - en al -

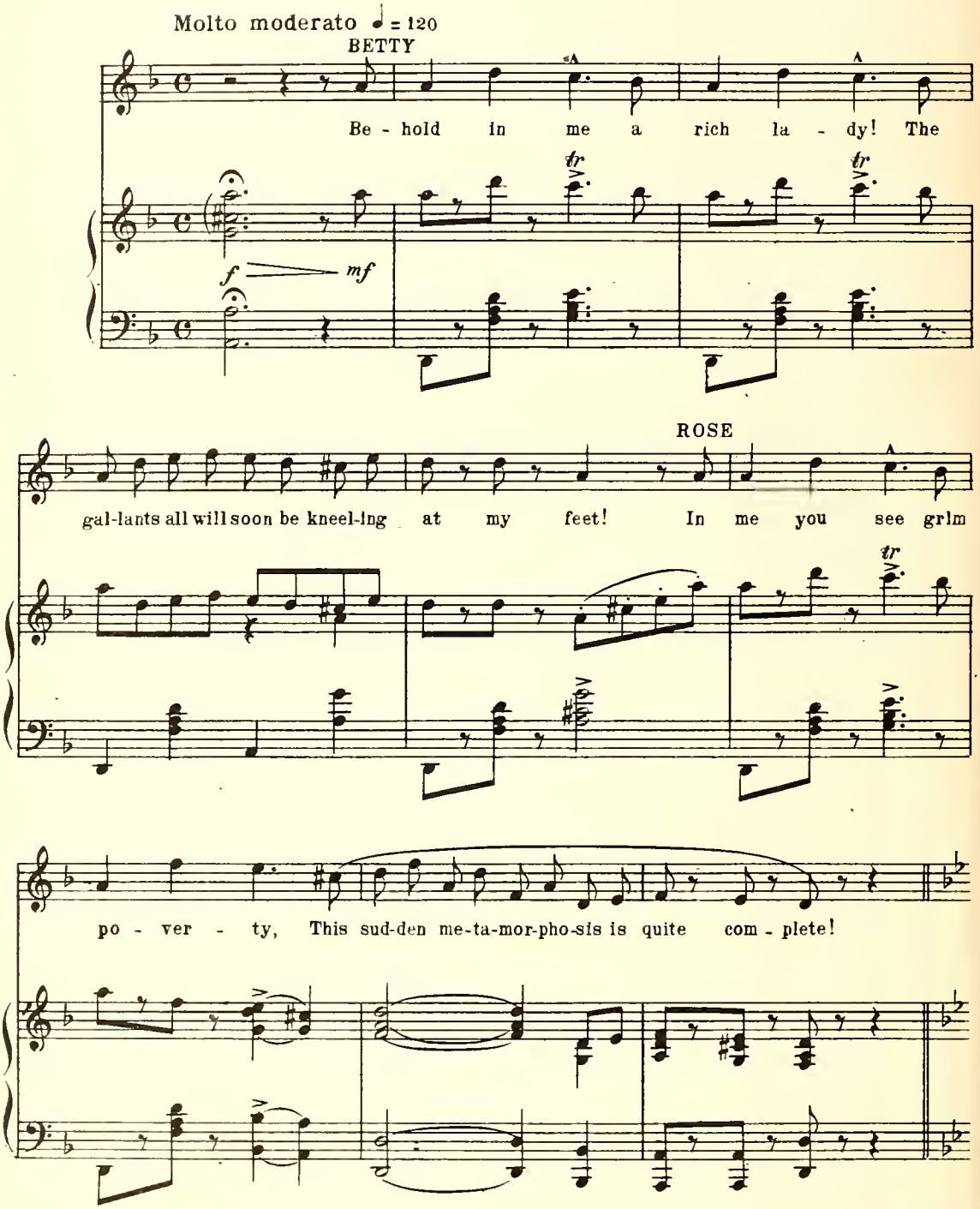

BETTY (SOLO)
BETTY and CHORUS
rit.
loy! But en - joy all the zest of it, just make the best of it!
loy! Best of it!
rit.
a tempo
Good for you, Bet-ty Mc - Coy! So says Miss Bet-ty Mc - Coy!
Good for you, Bet-ty Mc - Coy! So says Miss Bet-ty Mc - Coy!
ff a tempo
sfz
rall.
Ped.

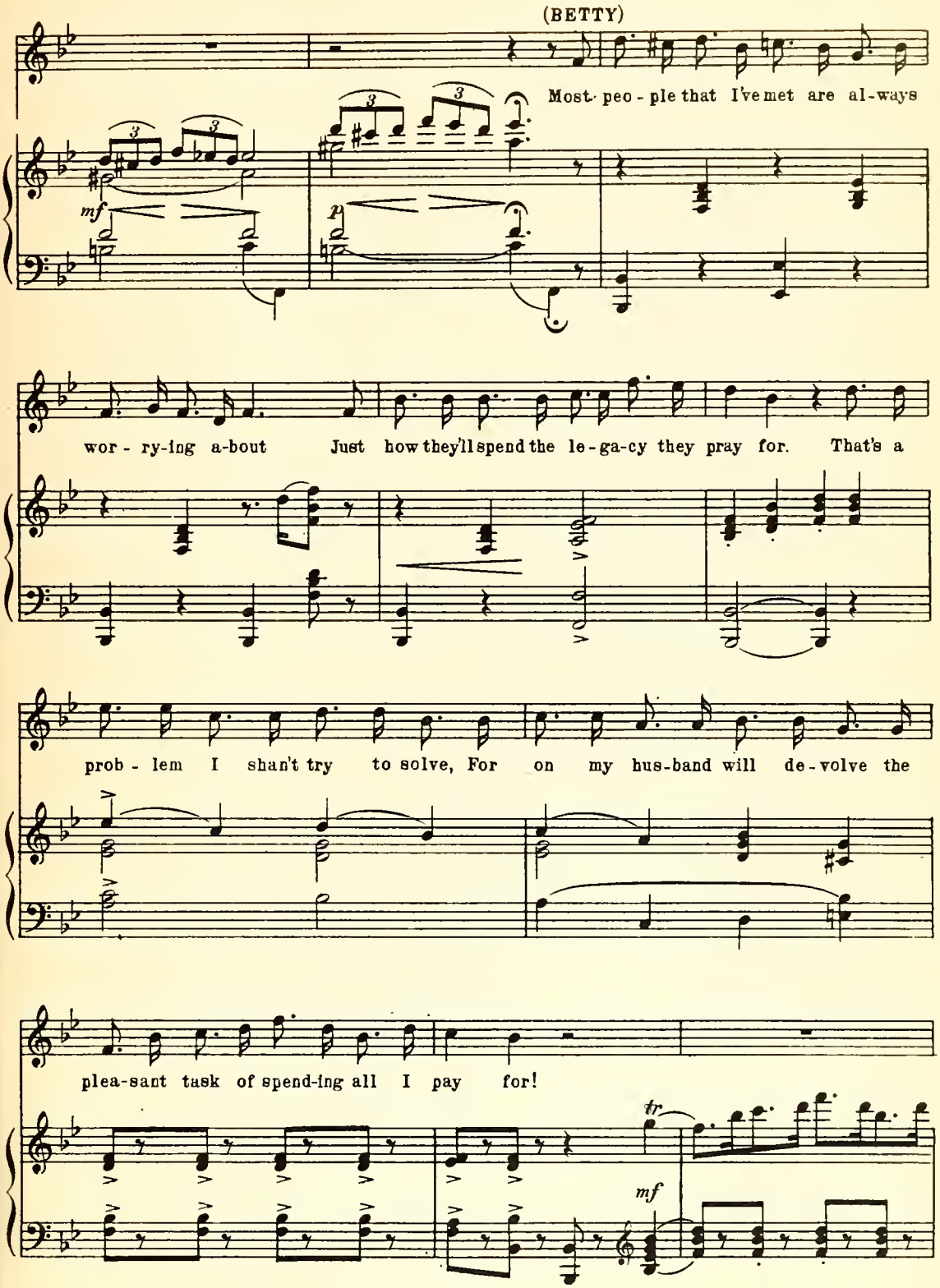
Wealth And Poverty

DUET

Betty and Rose

No 7




(BETTY)
Most peo - ple that I've met are al-ways
mf
p
wor - ry-ing a-bout Just how they'll spend the le-ga-cy they pray for. That's a
prob - lem I shan't try to solve, For on my hus-band will de-volve the
plea-sant task of spend-ing all I pay for!
tr
mf

(BOTH) Moderato ♩ = 116

Oh, a lack of hu - mor sure - ly you dis-play if you're

f

stuck up be-cause your rich; For when with mon - ey you are blest, You

mf

sel - dom get a mo - ment's rest, Al - though to spend it all you sim - ply

cresc.

itch! But you can't make up your mind to spend it wise - ly, and you find, too, That it

Ped.

does - n't buy the things you want the most (the most.) Where - as

folks who're pen - ni - less Nev - er suf - fer such dis - tress, What they

rit.

colla voce

a tempo

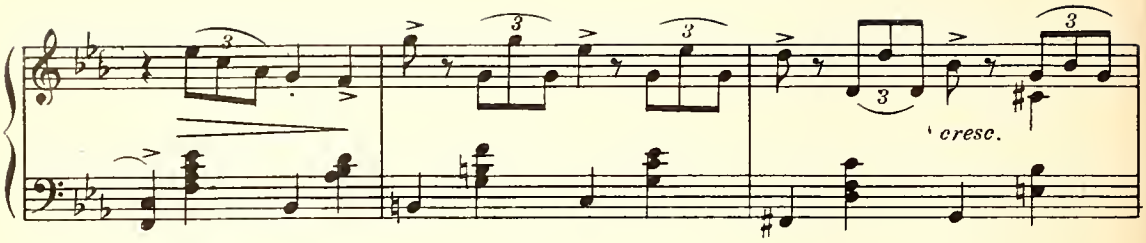
owe, Not what they *have,* is all their boast

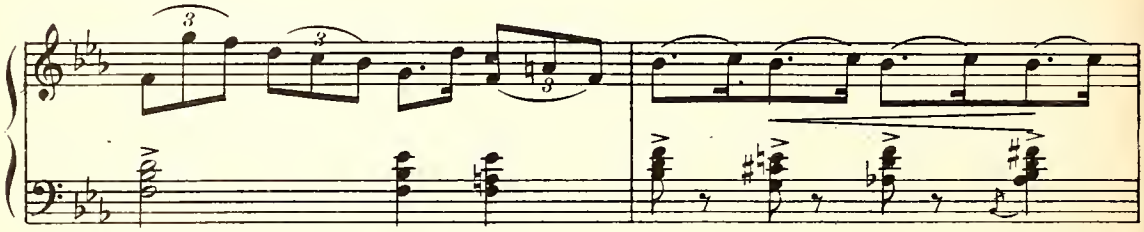
sfz

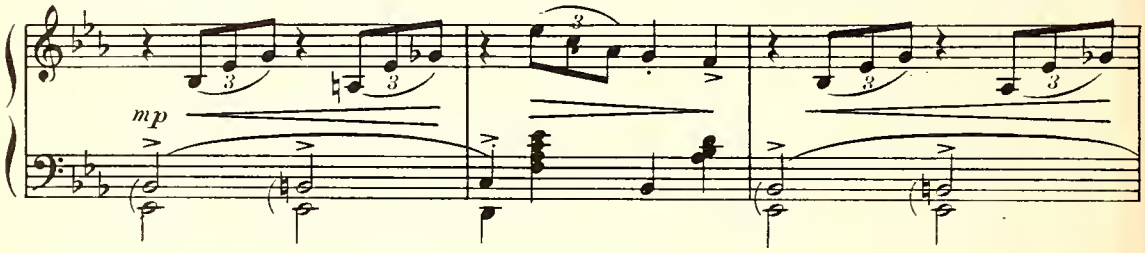
DANCE

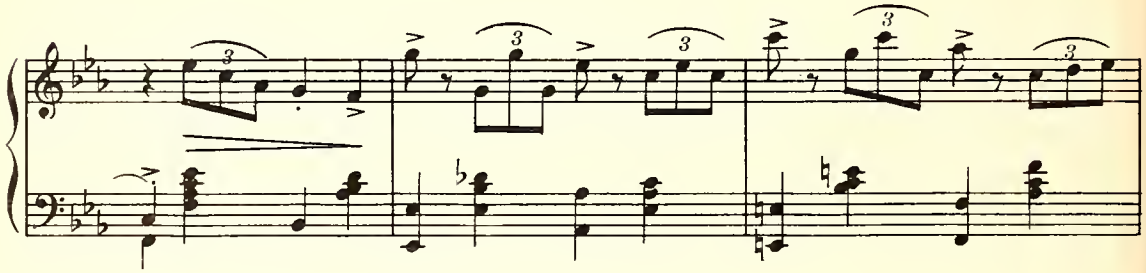
Allegretto ♩ = 126

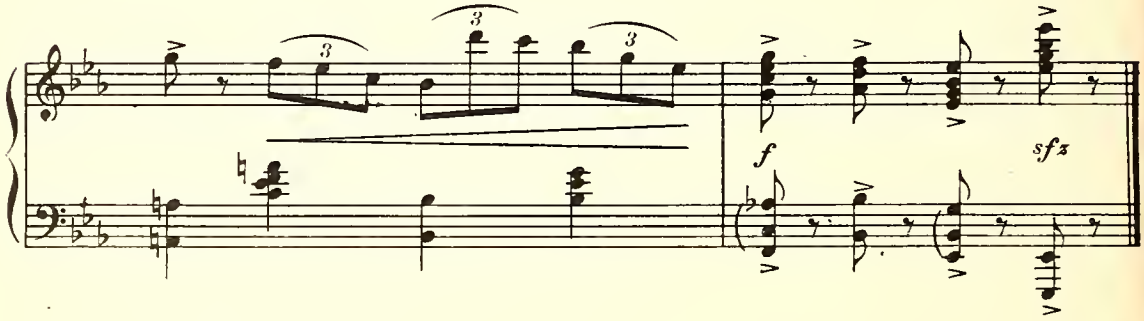
mp


cresc.




mp



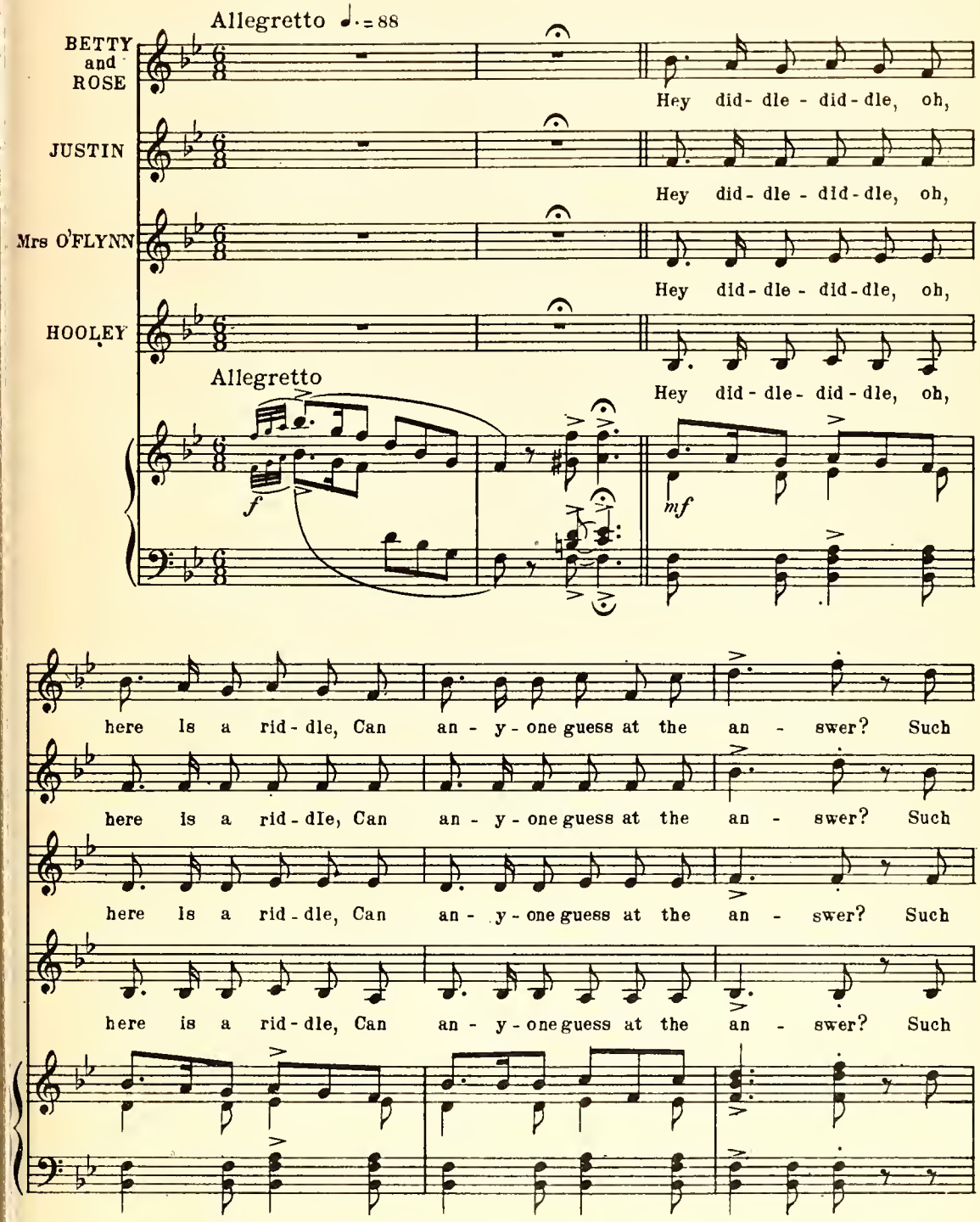

f
sfz

Hey-Diddle-Diddle, Oh, Here Is A Riddle

No. 8

QUINTET

Betty and Rose, Mrs. O'Flynn, Judge Hooley, and Justin



plain con-tra-dic-tion re-sem-bles the fic-tion Of some lit-er-ar-y ro-

plain con-tra-dic-tion re-sem-bles the fic-tion Of some lit-er-ar-y re-

plain con-tra-dic-tion re-sem-bles the fic-tion Of some lit-er-ar-y ro-

plain con-tra-dic-tion re-sem-bles the fic-tion Of some lit-er-ar-y ro-

man-cer! These mixed up re-la-tions re-quire lots of pa-tience, But

man-cer! These mixed up re-la-tions re-quire lots of pa-tience, But

man-cer! These mixed up re-la-tions re-quire lots of pa-tience, But

man-cer! These mixed up re-la-tions re-quire lots of pa-tience, But

mf

doubt-less there's sense at the bot - tom; Lots of an-swers to puz-zles re-

doubt-lessthere's sense at the bot - tom; Lots of an-swers to puz-zles re-

doubt-lessthere's sense at the bot - tom; Lots of an-swers to puz-zles re-

doubt-lessthere's sense at the bot - tom; Lots of an-swers to puz-zles re-

quire men-tal tus-sles, Tho' they're sim-ple as day when you've got 'em!

quire men-tal tus-sles, Tho' they're sim-ple as day when you've got 'em!

quire men-tal tus-sles, Tho' they're sim-ple as day when you've got 'em!

quire men-tal tus-sles, Tho' they're sim-ple as day when you've got 'em!

Molto moderato ♩ = 116

HOOLEY

Mrs. O'FLYNN

Andantino

My charm-ing wards, I do im plore, They make me

mf

mf

JUSTIN

HOOLEY

Mrs. O'FLYNN

sore! What's all this for? Won't you ex-plain this mys - ter - y? It's Greek to

JUSTIN

ROSE

rit.

a tempo

BETTY

me! As you may see! They seem quite hope-less - ly non - plussed! Ex-plain we

f

ROSE

BETTY and ROSE

poco accel

must! 'Tis on - ly just! We have real-ly no ob-jec-tion to ex-

f poco accel

poco rit.

plain, in this con-nec-tion, For there's noth-ing in our scheme you need dis - trust!

poco rit.

Allegretto ♪ = 144

Rose is Bet-ty and Bet-ty is Rose, That's the se-cret we now dis-close!

mf

ROSE

I'm poor Bet-ty, 'cause I don't itch To be mar-ried just be - cause I'm rich!

BETTY

I am Rose, with her bank ac-count, Sim-ply to make the Cap-tain mount

poco rit.

High on the lad-der of ex - pec - tan - cy, Think-ing, poor fel - low, that he'll

cresc. *colla voce*

HOOLEY Mrs. O'FLYNN and JUSTIN

rit.

mar - ry *me!* Ha! ha! ha! ha! Ho! ho! ho!

f *rit.*

a tempo

Cle-ver lit-tle girl-ies, to be sure! Such a plan was ne - ver tried be - fore!

mf a tempo

ROSE BETTY

Please re - mem-ber *I* am Bet! *I* am Rose, now don't for-get!

BETTY and ROSE

We must nev - er that im - por - tant fact ig - nore! Fact ig - nore!

JUSTIN

We must nev - er that im - por - tant fact ig - nore! Fact ig - nore!

Mrs. O'FLYNN

We must nev - er that im - por - tant fact ig - nore! Fact ig - nore!

HOOLEY

We must nev - er that im - por - tant fact ig - nore! Fact ig - nore!

f *cresc* *ff*

rit.

Nev - er more! Ha! ha! ha! ha!

rit.

Nev - er more! Ha! ha! ha! ha!

rit.

Nev - er more! Ha! ha! ha! ha!

rit.

Nev - er more! Ha! ha! ha! ha! haw! haw! haw!

f rall

a tempo

Cle - ver lit - tle girl - ies, to be sure! Such a plan was nev - er tried be-fore!

a tempo

Cle - ver lit - tle girl - ies, to be sure! Such a plan was nev - er tried be-fore!

a tempo

Cle - ver lit - tle girl - ies, to be sure! Such a plan was nev - er tried be-fore!

a tempo

Cle - ver lit - tle girl - ies, to be sure! Such a plan was nev - er tried be-fore!

ff a tempo

molto rit.

Rose is Bet - ty, and Bet - ty is Rose, That's the way the sto - ry goes!

molto rit.

Rose is Bet - ty, and Bet - ty is Rose, That's the way the sto - ry goes!

molto rit.

Rose is Bet - ty, and Bet - ty is Rose, That's the way the sto - ry goes!

molto rit.

Rose is Bet - ty, and Bet - ty is Rose, That's the way the sto - ry goes!

molto rit.

"What Fun!"

TRIO

Nº 9

Judge Hooley, Justin and Mrs. O'Flynn

Moderato con moto ♪ = 144

mf *mp*

JUSTIN

It's a world of con - tra - dic - tions and of par - a - dox - es,

HOOLEY

World of con - tra - dic - tions and of par - a - dox - es,

Mrs. O'FLYNN

It's a world of con - tra - dic - tions and of par - a - dox - es,

mp

too; Youth is fool - ish, youth is wise, Youth sees things with dif - f'rent

too; Youth is fool - ish, youth is wise, Youth sees things with dif - f'rent

too; Youth is fool - ish, youth is wise, Youth sees things with dif - f'rent

eyes. Age is of - ten fool - ish al - so, but 'tis most - ly ser - i -

eyes. Age is of - ten fool - ish al - so, but 'tis most - ly ser - i -

eyes. Age is of - ten fool - ish al - so, but 'tis most - ly ser - i -

ous, And the ways of young - er folk Some-times seem mys-ter - i - ous!

ous, And the ways of young - er folk Some-times seem mys-ter - i - ous!

ous, And the ways of young - er folk Some-times seem mys-ter - i - ous!

cresc.

f

Not fast

Oh, when eyes are dim-ming fast with age, When the turn-ing gray's be-

Oh, when eyes are dim-ming fast with age, When the turn-ing gray's be-

Oh, when eyes are dim-ming fast with age, When the turn-ing gray's be-

pp rit. *mf*

gun, They look a-head with a sort of dread, But the young folks cry, "What

gun, They look a-head with a sort of dread, But the young folks cry, "What

gun, They look a-head with a sort of dread, But the young folks cry, "What

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fun!"—— Oh, hap - py, hap - py youth that al - ways Trou - ble seems to

fun!"—— Oh, hap - py, hap - py youth that al - ways Trou - ble seems to

fun!"—— Oh, hap - py, hap - py youth that al - ways Trou - ble seems to

inf a tempo

rit. *a tempo*

shun, Age en-vies you and wish - es, too, That it could say, "What fun!"

rit. *a tempo*

shun, Age en-vies you and wish - e , too, That it could say, "What fun!"

rit. *a tempo*

shun, Age en-vies you and wish - es, too, That it could say, "What fun!"

rit. *cresc.* *f*

DANCE *(A little faster)*

mf

JUSTIN

rit. *a tempo*

Age en-vies you and wish-es, too, That it could say, "What fun!"

JUDGE HOOLEY

rit. *a tempo*

Age en-vies you and wish-es, too, That it could say, "What fun!"

Mrs. O'FLYNN

rit. *a tempo*

Age en-vies you and wish-es, too, That it could say, "What fun!"

rit. *f* *a tempo* *sfz*

Ireland Dear, My Heart's For You

SONG

Captain Worthington

No 10

Moderato e rubato ♩. = 72

mf

rall.

There's a spot in the world that is al-ways green, And green is its mem-'ry, too! 'Tis the fair-est of gar-dens that eye hath seen, All

Oh, I've tra-velled far and I've tra-velled fast O'er val-ley and dale and down; And I've come to the part-ing of ways at last, Suc-

poco accel.

set in an o - cean blue, Oh, the danc - ing eyes set the
cess may my wan - d'rings crown! For I've come in search of a

f *mf poco accel.*

heart a - flame, And the ros - y cheeks put the dawn to shame, For an
jew - el rare, And I won - der whe - ther for me she'll care! Will I

poco rit.

I - rish girl is not the same As o-ther girls are to you!
find her free, will I find her fair? This lass of Lim-'rick Town!

sfz *rit.*

Ped.

Andante effetuoso ♩. = 66

Pic - tur - esque, ro - man - tic Ire - land, Well be - lov'd, much -

mf sostenuto

to - ad - mire land! 'Neath your sun - ny skies of blue,

I could live my whole life through! Ten - der thoughts of dear old Er - in

O'er the world your sons are bear - in'; Ire - land dear, my heart's for you,

cresc. *f* *ff*

1st Verse *rit.* D.S. 2nd Verse

May your trou - bles soon be few! May your trou - bles soon be few!

rit. e dim. *mf* D.S. *ff*

Attacca No 10a

Chorus

No. 10a

Andante affetuoso ♩. = 66

SOPRANO
ALTO

Pic-tur-esque, ro-man-tic Ire-land, Well be-loved, much-to-ad-mire land!

TENOR

Pic-tur-esque, ro-man-tic Ire-land, Well be-loved, much-to-ad-mire land!

BASS

PIANO
ad lib.

mf

rit.

'Neath your sun-ny skies of blue, I could live my whole life through!

'Neath your sun-ny skies of blue, I could live my whole life through!

a tempo

Ten - der thoughts of dear old Er - in O'er the world your sons are bear - in';

Ten - der thoughts of dear old Er - in O'er the world your sons are bear - in';

cresc.

CAPTAIN WORTHINGTON

rit.

May your trou - bles soon be few!

ff *rit.*

Ire - land dear, my heart's for you, May your trou - bles soon be few!

rit.

Ire - land dear, my heart's for you, May your trou - bles soon be few!

rit.

f *ff* *rit.* *ff*

Watch Him Greet His Bride-To-Be

No. 11

CHORUS

Allegretto moderato ♩= 124

ff

Watch him greet his bride - to - be, Watch her cheeks grow ro - sy!

Watch him greet his bride - to - be, Watch her cheeks grow ro - sy! ro - sy!

f

Un - like mo - dern lov - ers, he Don't look dull and pro - sey!

Un - like mo - dern lov - ers, he Don't look dull and pro - sey!

ff

Greet the bride-groom, greet the bride. On this hap-py morn-ing! morn-ing

ff

Greet the bride-groom, greet the bride. On this hap-py morn-ing! morn-ing

ff

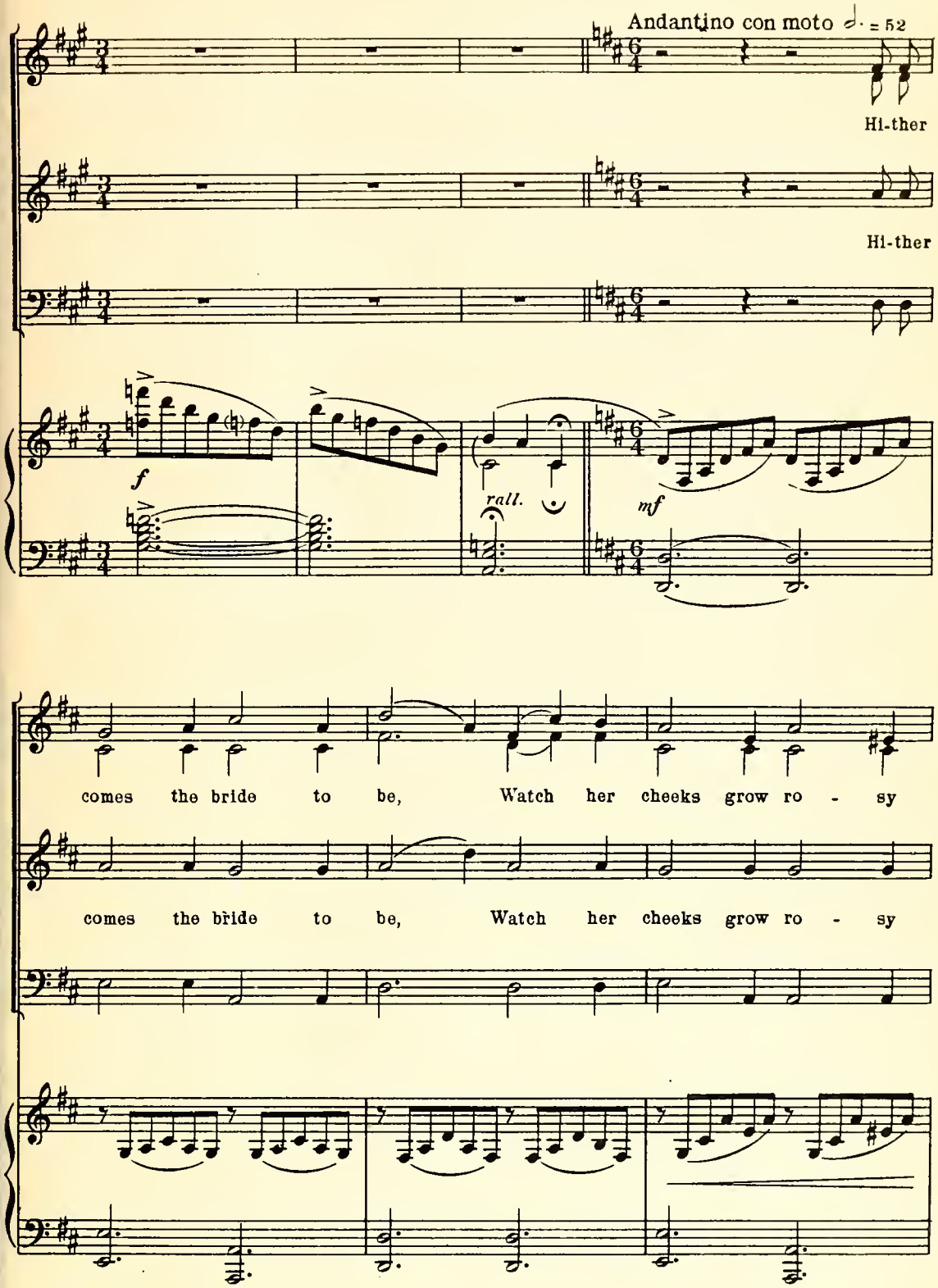
ff

ten. *poco rit.*

Ah, the blush she can-not hide,— Her fair cheek a - dorn - ing!

Ah, the blush she can-not hide,— Her fair cheek a - dorn - ing!

cresc. *poco rit.*


Andantino con moto
Hi-ther
Hi-ther
f
rall.
mf
comes the bride to be, Watch her cheeks grow ro - sy
comes the bride to be, Watch her cheeks grow ro - sy

red. See him greet her hap - pi - ly, He the

red. See him greet her hap - pi - ly, He the

man she soon will wed! He the lov - er, she the

man she soon will wed! He the lov - er, she the

mp

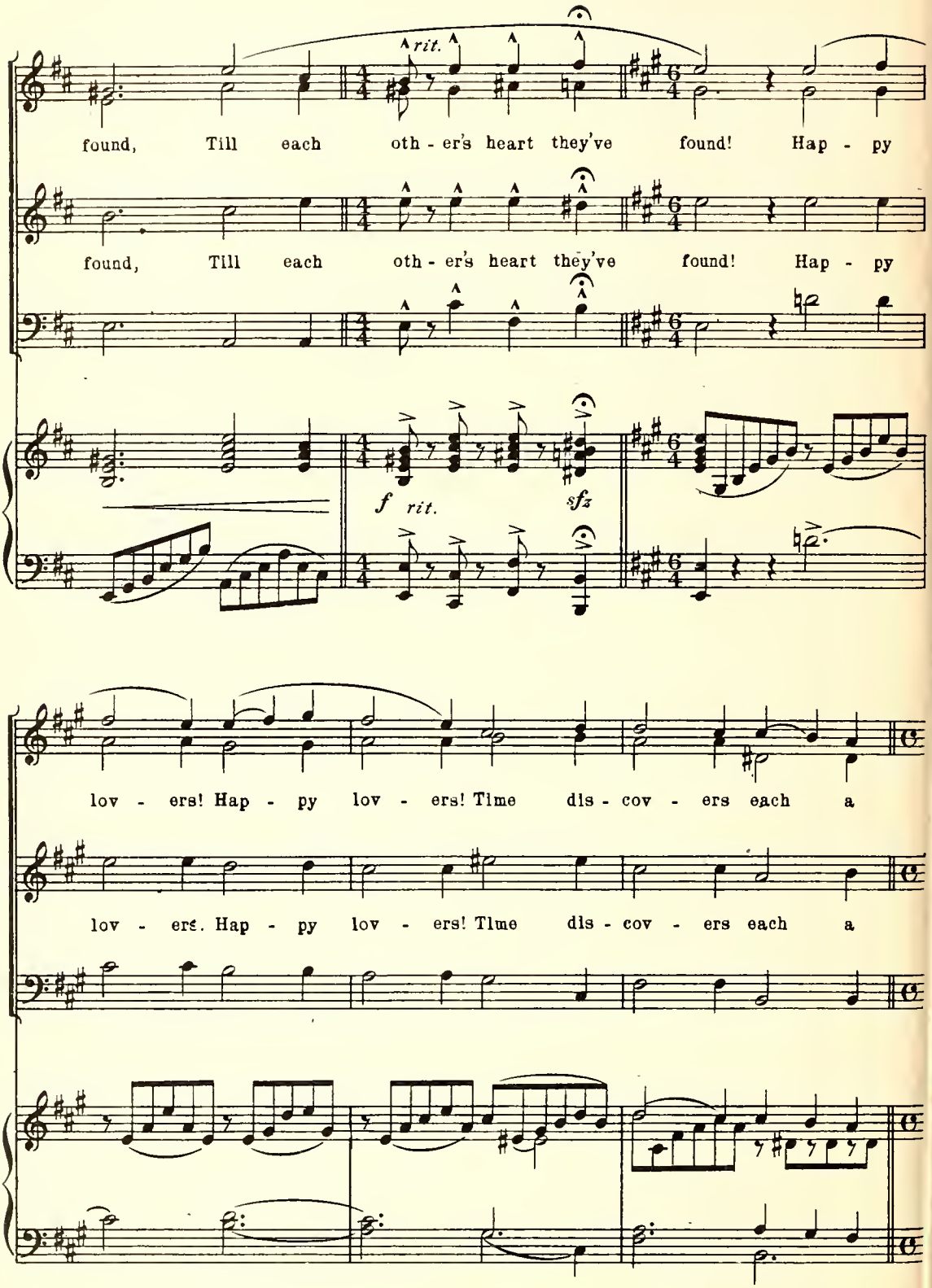
maid, That's the way the world goes 'round; He em-

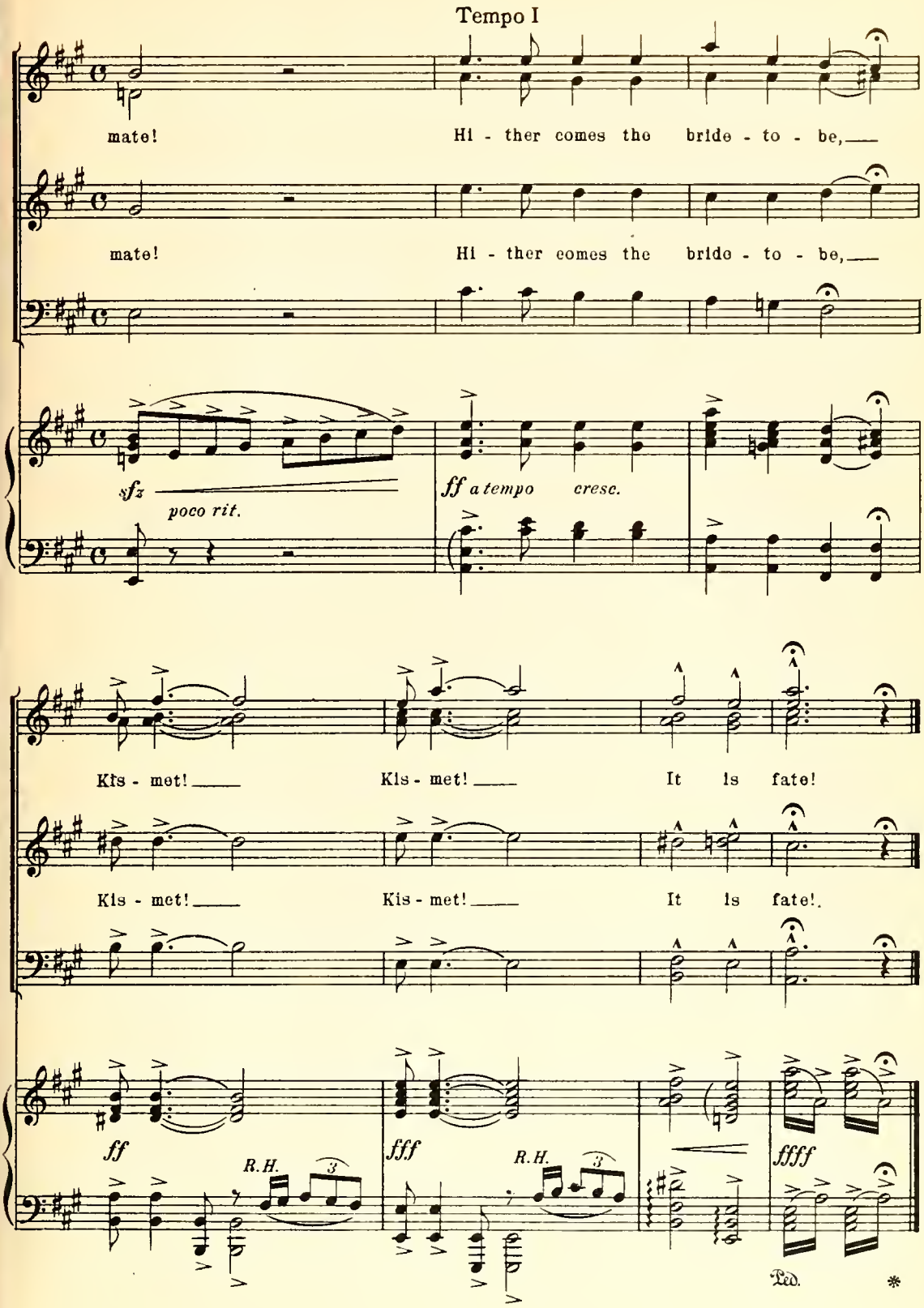
maid, That's the way the world goes 'round; He em-

f

bold - ened, she a - fraid, Till each oth - er's heart they've

bold - ened, she a - fraid, Till each oth - er's heart they've


rit.
found, Till each oth - er's heart they've found! Hap - py
found, Till each oth - er's heart they've found! Hap - py
f rit.
sfz
lov - ers! Hap - py lov - ers! Time dis - cov - ers each a
lov - ers. Hap - py lov - ers! Time dis - cov - ers each a


Tempo I
mate!
Hi - ther comes the bride - to - be,
mate!
Hi - ther comes the bride - to - be,
sfz
poco rit.
ff a tempo cresc.
Kis - met!
Kis - met!
It is fate!
Kis - met!
Kis - met!
It is fate!
ff
R.H.
fff
R.H.
ffff
Ped.
*

Your Eyes Are Bright

DUET

Captain Worthington and Betty

Nº 12

Moderato con moto ♩= 108

f

rall.

POM.

Oh, Rose, you can-not close your ears, For have I not the

mp

right, dear, To say it cer-tain - ly ap -

mp

pears We're in an e-qual plight, dear? It

BETTY

seems I have to wed you, Rose; And is that such a

poco rit.

task, sir? Per - haps you wish me dead, who knows?

a tempo *ten.*

What it is you would ask, sir?

ff accel

rall

Moderato con moto

POM.

Your eyes are bright, your face is fair to see! I'm won - d'ring if you'd

mp

real-ly like to be The wife of him who sings this song to you! If

rit

he should ask you now to an - swer "Yes!" what would you do?

cresc. *colla voce* *ff*

Vivace

ff

BETTY

What

Andante

mf

rall

Listesso tempo

could I do, what could I say? The whole thing's cut and dried, sir!

Though, at the prospect yes-ter-day I al - - - most could have died, sir!

POM.

But for re-lease in vain I sighed! I swear by heav'n a -

mp

bove you, I'm half per-suad - ed now that I'd

ten.

not find it hard to love you!

rall.

Moderato con moto

BOTH

{Your / My} eyes are bright {your / my} face is fair to see — {I'm / He's} won - d'ring if {you'd / I'd}

mf

real - ly like to be — The wife of him who woos with ar - dor young, The

molto rit.

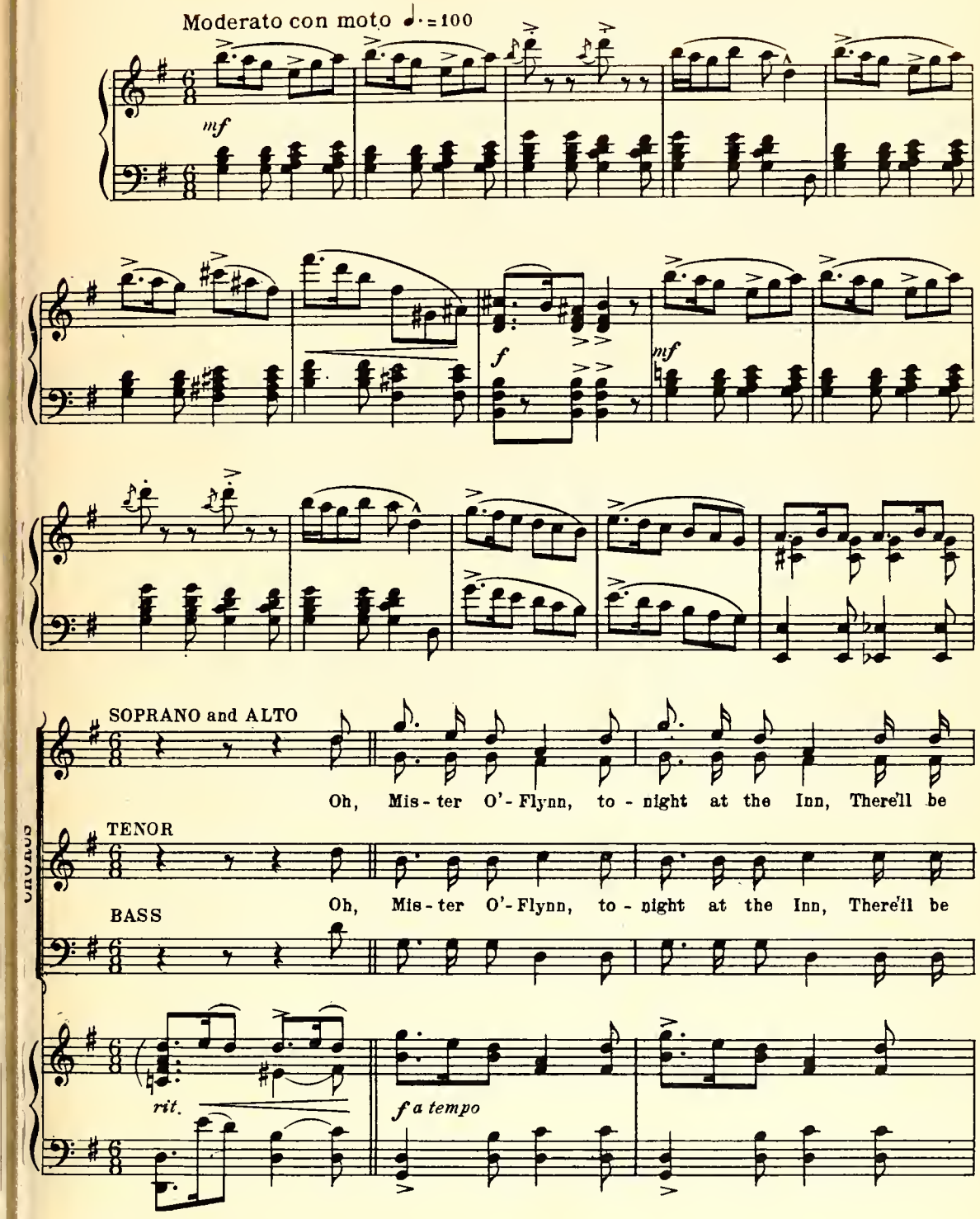
an - swer must be left un - said, al - though, al - tho' the song is sung —

cresc.

molto rall. e dim.

Finale Act I

No. 13



tur - key and chick - en and mut - ton, and mut - ton, And of good things to drink there'll be

tur - key and chick - en and mut - ton, and mut - ton, And of good things to drink there'll be

mut - ton,

plen - ty, we think, To sa - tis - fy an - y chance glut - ton! Ap - ple pie and rice pud - ding and

plen - ty, we think, To sa - tis - fy an - y chance glut - ton! Pie and rice pud - ding and

f

chees - es ga - lore The ta - bles and side-board a - dorn - ing; Oh,

chees - es ga - lore The ta - bles and side-board a - dorn - ing; Oh,

ff

Mis-ter O'-Flynn, to - night at the Inn, We'll join in the re-vels till morn - ing!

Mis-ter O'-Flynn, to - night at the Inn, We'll join in the re-vels till morn - ing!

Pomposo

PAT.

rit.

Yes, Yes! I'll show you all how I can ca-ter In such a role, I am no small per-

f

ta - ter!

SOPRANO and ALTO *accel.*

Hur - rah! we'll see how Pat him-self can ca - ter; He

TENOR

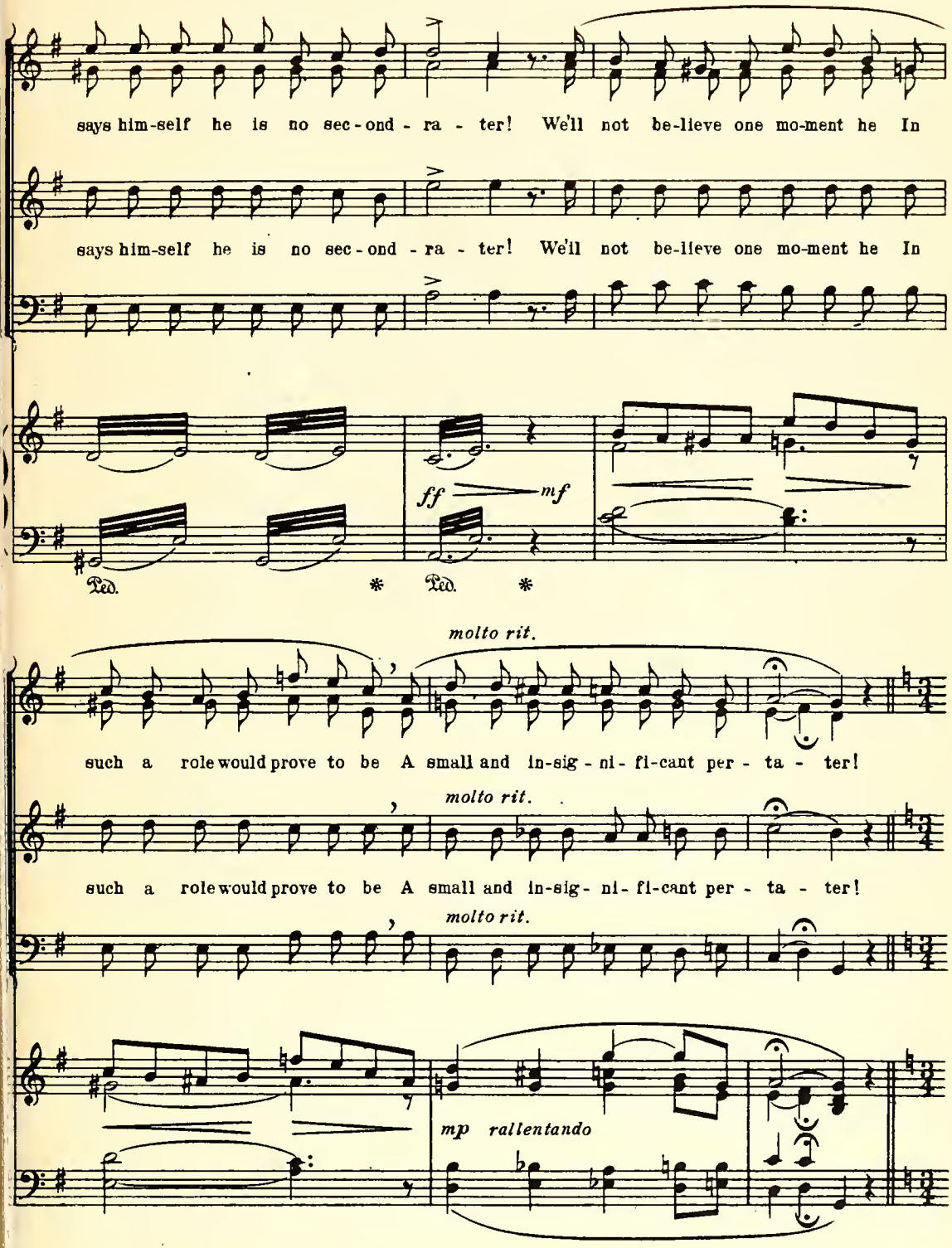
Hur - rah! we'll see how Pat him-self can ca - ter; He

BASS

CHORUS

mp *f* *accel.* *cresc.*

Ped. * Ped. *


says him-self he is no sec-ond - ra - ter! We'll not be-lieve one mo-ment he In
says him-self he is no sec-ond - ra - ter! We'll not be-lieve one mo-ment he In
ff
mf
Ped.
Ped.
molto rit.
such a role would prove to be A small and in-sig - ni - fi-cant per - ta - ter!
molto rit.
such a role would prove to be A small and in-sig - ni - fi-cant per - ta - ter!
molto rit.
mp
rallentando

JUDGE HOOLEY

Poco agitato

Valse

We'll for - get our woes and trou-bles,

p *rall.* *marcato* *mf*

Prob-lems all will be ig - nored; While his ef - forts Pat re -

BETTY

- doub - les At the gay and fes - tive board! Ah, my heart is

mf

beat - ing fas - ter! Though I know not why nor how, I am

fear - ful of dis - as - ter,— If our plan mis-car - ries now!—

f rall.

ff accel *sfz* *sfz* *ff* *rall* *mf*

Allegretto ma non troppo ♪ = 200

ROSE

The man is prov - ing most ex-as-per - a - ting!

mf

BETTY ROSE

What is it, Beau ty? With ar - dor he keeps on ex-pa-ti - a - ting A-

piu accel.

bout his du - - ty! He says he knows that it is Rose He

mf

poco rit *a tempo* *rit*

has come here to woo; So tell me why his ar-dent eye Seems blind, my dear, to

poco rit *sfz* *rit* *f*

a tempo BETTY

you! Why does he seek to make him-self A - gree - a - ble to *me?* Per -

sfz

ten. ROSE *rit.* CAPT.W.

- haps he knows that I'm *not* Rose! Im - poss - i - ble! Ah, see!

sfz *pesante* *sfz* *sfz*

Molto moderato e grazioso

Such a dain-ty, pret-ty pair of most at-trac-tive cou-sins! Can't de-ny how hap-py I with

mf

ten.

el-ther one could be! Girls I've seen by hun-dreds, girls by scores, and girls by doz-ens,

ten.

ten.

rit.

più mosso

But I ne'er be-held a pair who looked so good to me! But 'tis

rit.

sfz

Rose I have to mar-ry, yet my task is not a light one; Though both are fair as ros-es, I must

accel.

Moderato

ex-er-cise great care to pick the right one!

accel.

mp

Mrs. O'FLYNN

A let-ter for you, Cap-tain, from Sir Charles!

poco rit.

mp

CAPT. W.

Ah, yes! from

dear old Dad!

rit.

Molto moderato

mf

(He reads the letter)

"My dear-est Pom-er-

mf

oy, I take my pen with-in my hand; I trust this let-ter finds you well In

dear old Ire - land! Your moth-er says she'll come with me To see what you are

mf

up to. We'll bring the ser-vants right a-long, The tom-cat and the pup, too!"

sfz

Allegretto ♪ = 200

SOPRANO and ALTO

ff

That's nice! That's thought-ful! That's nice! That's thought-ful! They're goin' to bring the

CHORUS

ff TENOR

That's nice! That's thought-ful! That's nice! That's thought-ful! They're goin' to bring the

ff BASS

ff

CAPT. W. (humming while he reads)

Moderato

Hm - - m - -

ser-vants and The tom - cat and the pup, too!

ser-vants and The tom - cat and the pup, too!

ff *sfz* *mf*

Moderato

Quasi Recit.

accel

-m - m - m! Hm - m - m - m - m - m! Ah, no! I'll read the rest some

Ped. *

f

oth-er day! It would not in-ter-est you! Let's be gay!

Presto

ff

Ped. *

JUDGE HOOLEY

To -

Molly picks up letter surreptitiously

p *cresc.* *rall.*

ad lib.

night, oh, gal - lant Cap - tain, un - less fa - tigue you tells on, We'll

sffz

all be at the Inn, young Sir, We'll all be there with bells on!

Con moto

f *mf*

f *rall.*

Valse

CHORUS

SOPRANO and ALTO

Mol - ly mine, Mol - ly mine, That's what you ought to be!

TENOR

Mol - ly mine, Mol - ly mine, That's what you ought to be!

BASS

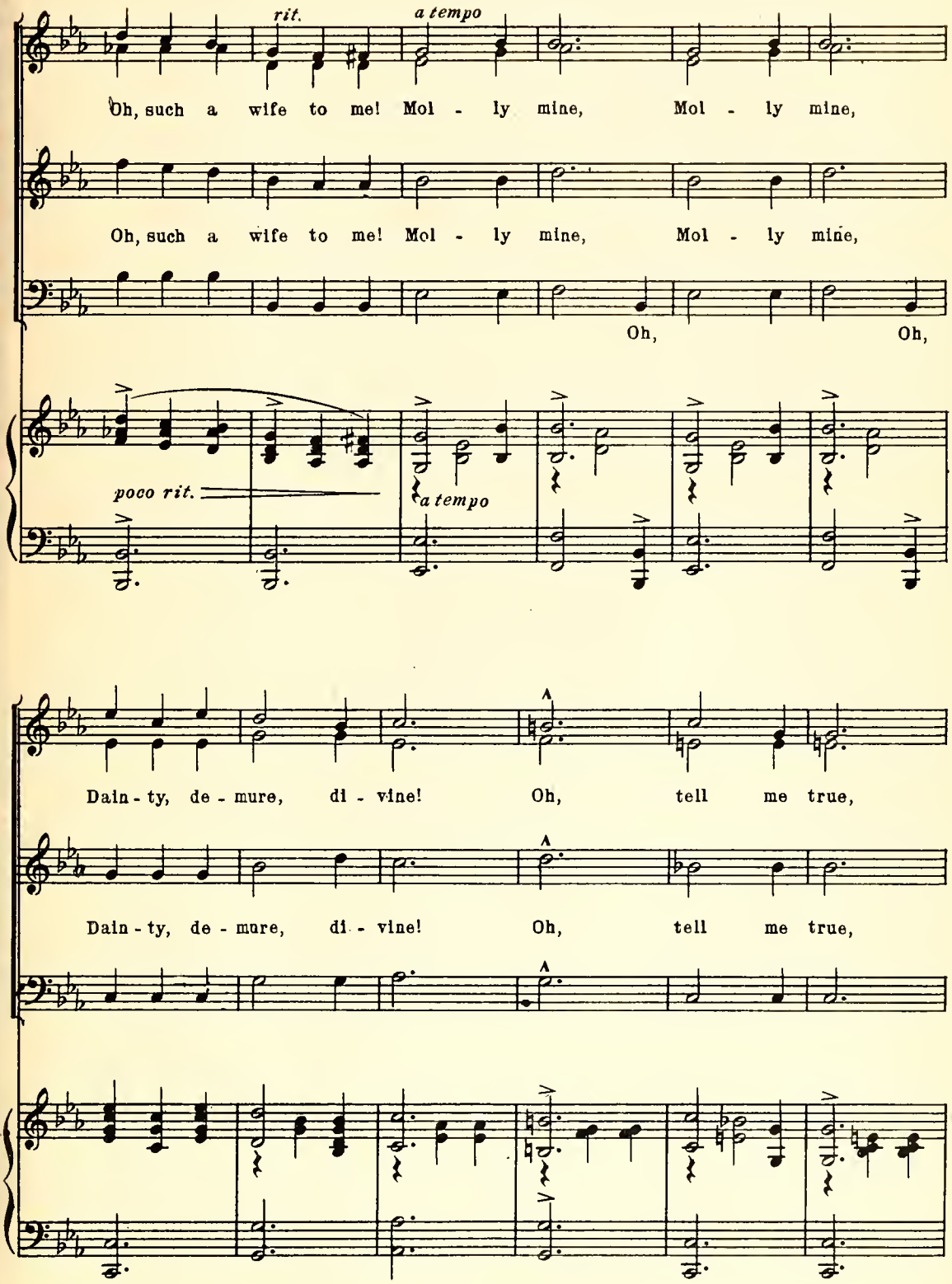
Oh, Oh,

f

Mine a - lone, All my own, Wed-ded for life to me,

Mine a - lone, Mol-ly, All my own, Mol-ly, Wed-ded for life to me,

lone, own,


rit.
a tempo
Oh, such a wife to me! Mol - ly mine, Mol - ly mine,
Oh, such a wife to me! Mol - ly mine, Mol - ly mine,
Oh, Oh,
poco rit.
a tempo
Dain - ty, de - mure, di - vine! Oh, tell me true,
Dain - ty, de - mure, di - vine! Oh, tell me true,

Say that you will be Mol - ly mine!

Say that you will be Mol - ly mine!

ff *rall.*

Ped.

ff *a tempo*

Mol - ly mine, Mol - ly mine, That's what you ought to

ff

Mol - ly mine, Mol - ly mine, That's what you ought to

ff

ff *a tempo*

be! Mine a - lone, All my own, Wed-ded for

be! Mine a - lone, Mol-ly, All my own, Mol - ly, Wed-ded for

life to me, Oh, such a wife to me! Mol - ly mine, Mol - ly

life to me, Oh, such a wife to me! Mol - ly mine, Mol - ly

8

mine, Dain-ty, de-mure, di-vine! Oh, tell me

mine, Dain-ty, de-mure, di-vine! Oh, tell me

molto accel.

true, Say that you will be Mol - ly, Mol-ly,

true, Say that you will be Mol - ly, Mol-ly,

tell me,

molto accel.

ff

Mol - ly, Mol - ly mine! Mol - ly, Mol - ly, Mol - ly, Mol - ly, Mol - ly mine!

Mol - ly, Mol - ly mine! Mol - ly, Mol - ly, Mol - ly, Mol - ly, Mol - ly mine!

cresc.

ff

(CURTAIN)

All mine!

All mine!

cresc.

fff presto

ffz sffz

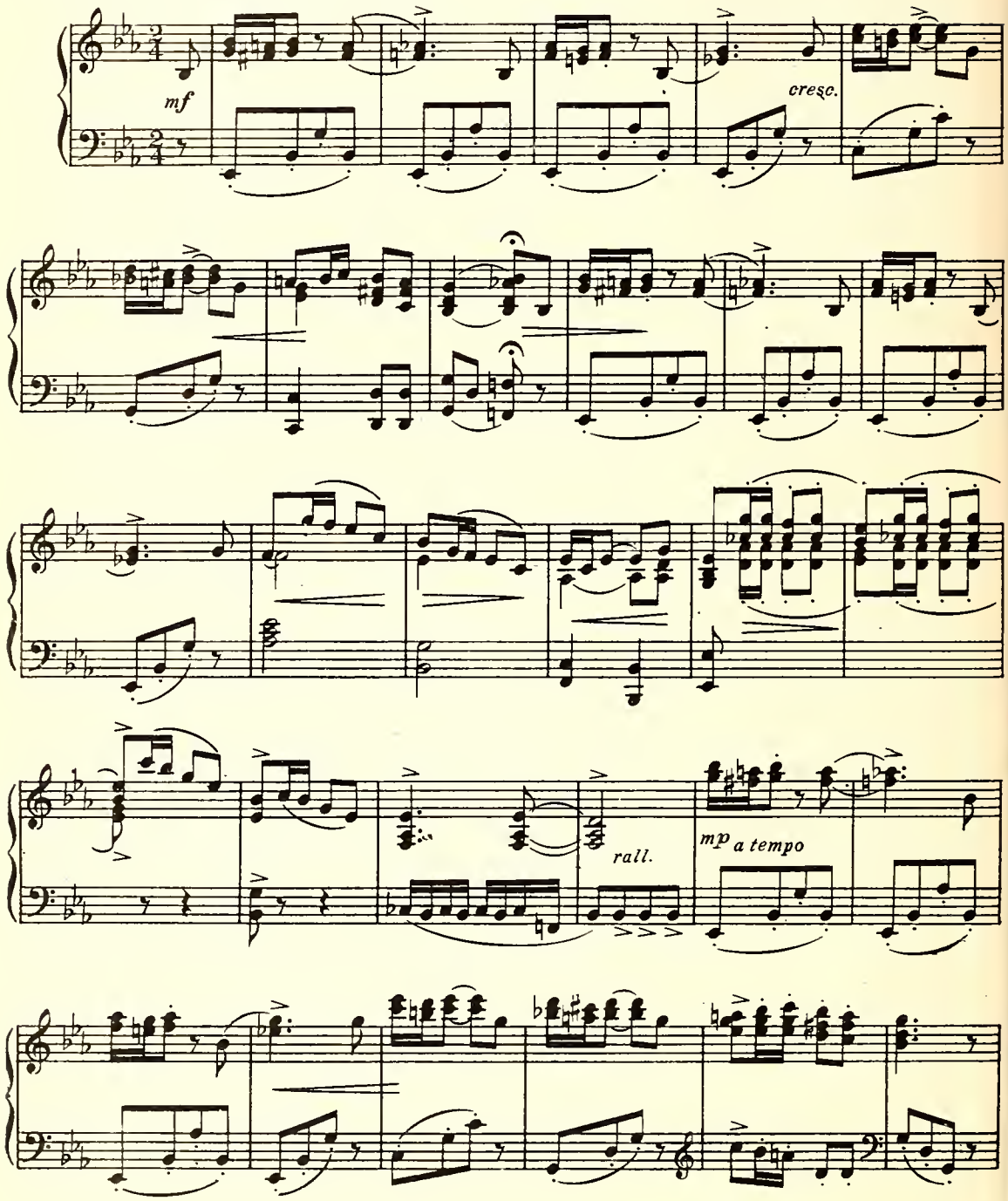
End of Act I

Act II

Introduction And Opening Solos And Chorus

No. 14

Moderato grazioso ♪ = 144



(CURTAIN)

f

♩ = 88

HOOLEY

'Tis nine o'clock, our

rall.

mf

guests should be ar-riv - ing! But guests are al-ways late. Each fears to be the

f

mp

BETTY

first, so each is striv - ing To see how long the oth-er guests will wait! The

f

Allegro con moto ♩ = 138

la-dies hate to leave the toi-let ta-ble, Tho' why they al-ways lin-ger, good-ness

mp

ROSE.

knows! They love to stay as long as they are a-ble, To

f *mp*

put an ex-tra dab of pow-der on their nose!

Moderato ♪ = 184

colla voce *ff*

(enter 1st Couple) HOOLEY

Ah, here they come! Good eve-ning, Miss O'-Don - nell! 'Tis

rall. *mf* *ff* *mf*

(enter 2nd Couple)

half an hour we've been ex-pect-ing you! And you! ah, yes, 'tis

BETTY and ROSE

Mis-ter Tim O'-Con-nell, How do you do! How do you do! How do you

(other couples arrive)

HOOLEY

do! Well, well! here come Mis-ter and Mis-sus Gran-ger!

ff

BETTY

Right glad are we to wel-come you to-night! Up-

mf

ROSE

on my word, dear Ma-dam, you're a stran - ger! To see you,

HOOLEY

Mis-ter Gran-ger, is de - light! Oh, look who's here! 'Tis

Maude and Fan-ny Doo - ley! How are you? And you, too, Den-nis O'-

cresc.

(Chorus enters gradually)

BETTY

Day! Ah, now they come! Yes, yes, the ice is bro -

f

HOOLEY
ROSE and BETTY

meno mosso *rit.* *a tempo*

ken! The night is fair, Se - rene the air, And things will soon be gay!

p *meno mosso* *rit.* *a tempo*

Allegro

f

CHORUS

SOPRANO and ALTO

We're out to-night to en - joy our-selves, We're

TENOR

We're out to-night to en - joy our-selves, We're

BASS

ff *sfz* *f*

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all dressed up in our best. With feast-ing we will em-ploy our-selves, We'll

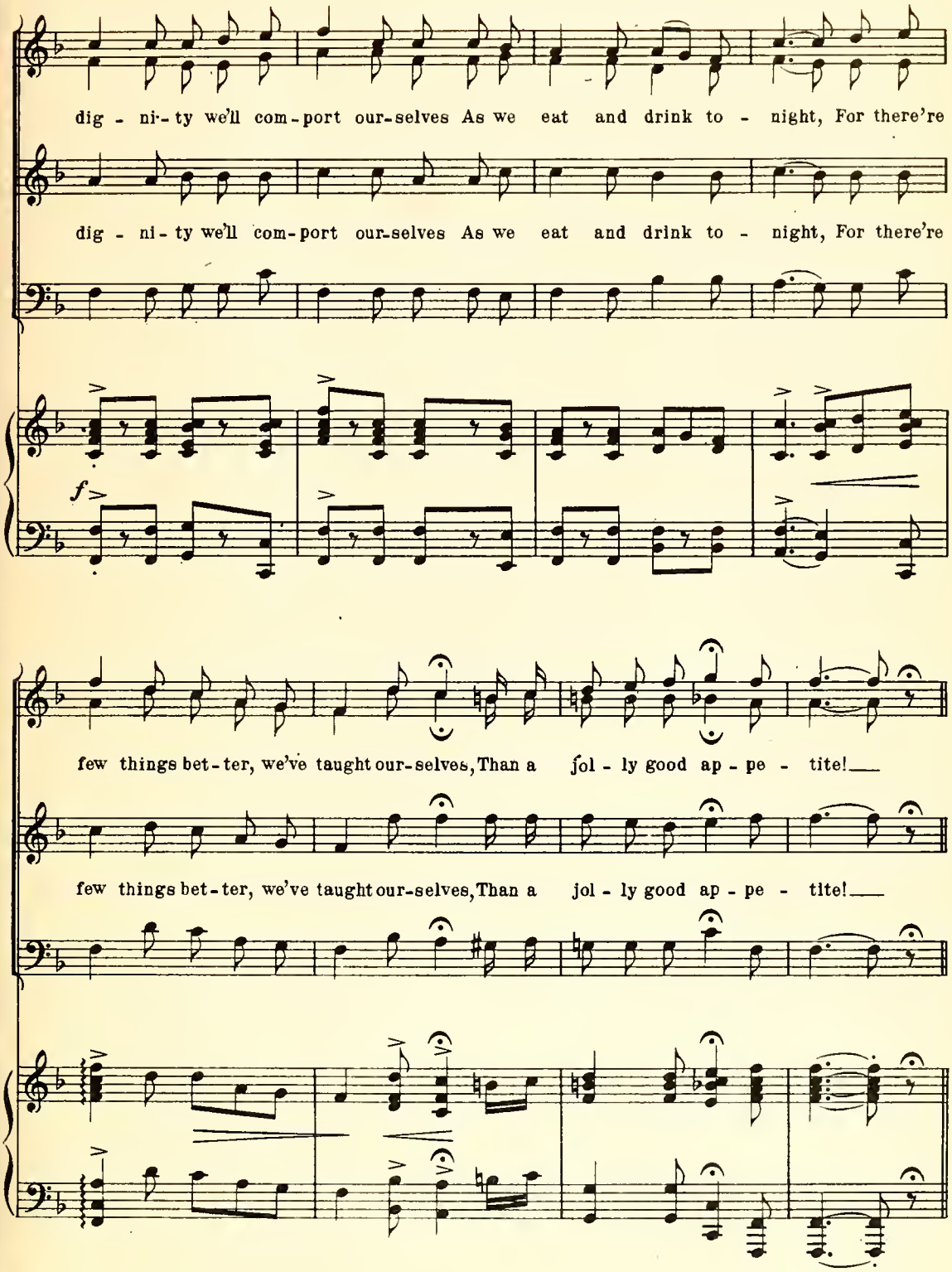
all dressed up in our best. With feast-ing we will em-ploy our-selves, We'll

ff

tac-kle the food, We'll tac-kle the food with zest! With

tac-kle the food, We'll tac-kle the food, We'll tac-kle the food with zest! With

ff *ff*


dig - ni - ty we'll com - port our - selves As we eat and drink to - night, For there're
dig - ni - ty we'll com - port our - selves As we eat and drink to - night, For there're
f
few things bet - ter, we've taught our - selves, Than a jol - ly good ap - pe - tite!
few things bet - ter, we've taught our - selves, Than a jol - ly good ap - pe - tite!

Andantino ma non troppo

MEN ONLY

Oh, we'll dance with the girls in an old quad-rille, Of waltz and ga-votte we will

mp

have our fill, And we'll keep up the fun all night un-til The

sun is ris-ing in the morn-ing!

poco rit. *mf*

GIRLS ONLY

We will dance with you in the min-u-et, Of the lan-cers gay we will

mf

have a set, And we'll none of us go home, you bet, Till the mor-row comes a-

dawn-ing!

Allegro

ff

CHORUS

SOPRANO and ALTO

We're out to-night to en-joy our-selves, We're

TENOR

We're out to-night to en-joy our-selves, We're

BASS

ff *sfz* *f*

all dressed up in our best. With feast-ing we will em-ploy our-selves, We'll

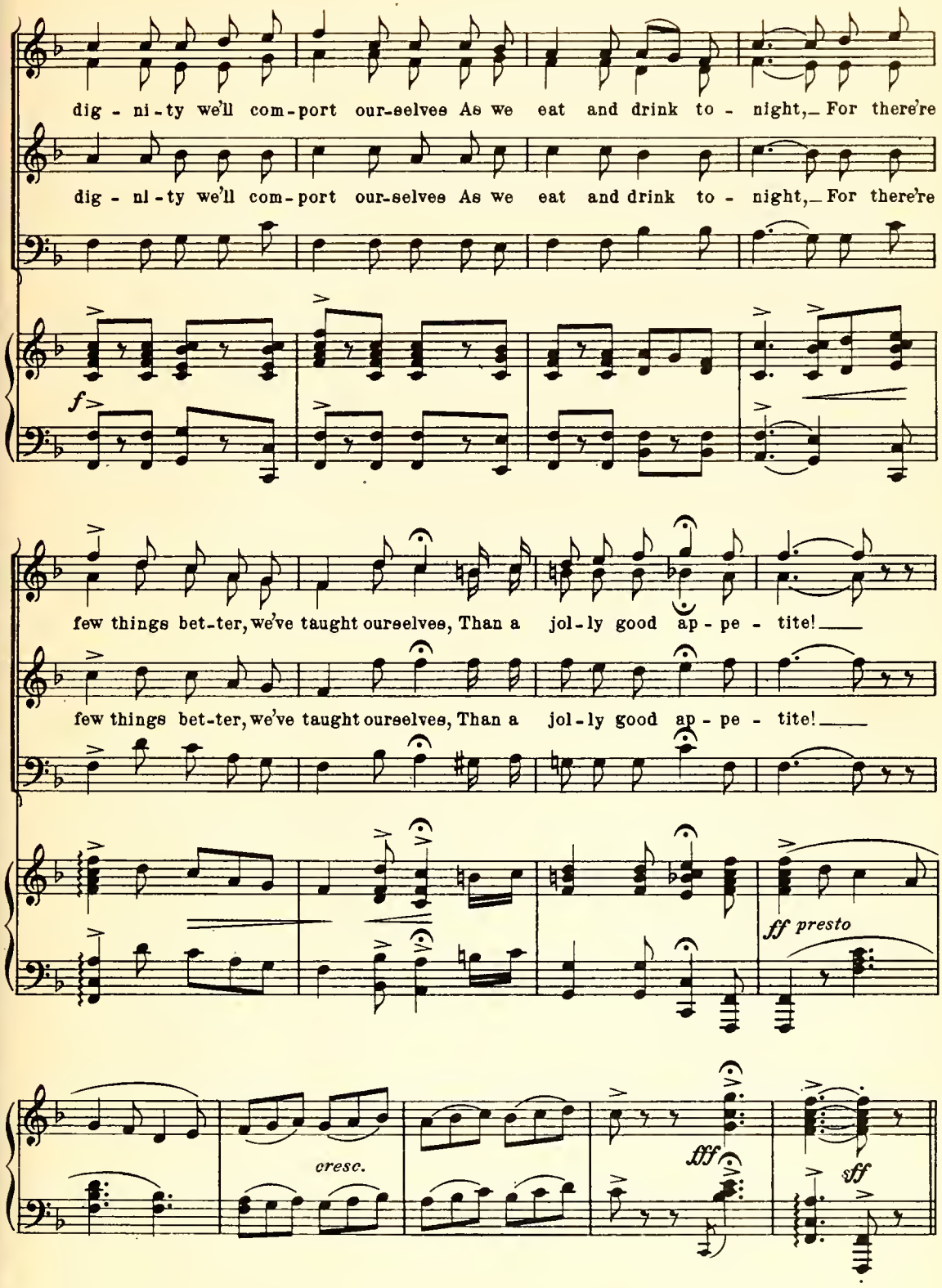
all dressed up in our best. With feast-ing we will em-ploy our-selves, We'll

ff

tac-kle the food, We'll tac-kle the food with zest! With

tac-kle the food, We'll tac-kle the food, We'll tac-kle the food with zest! With

ff

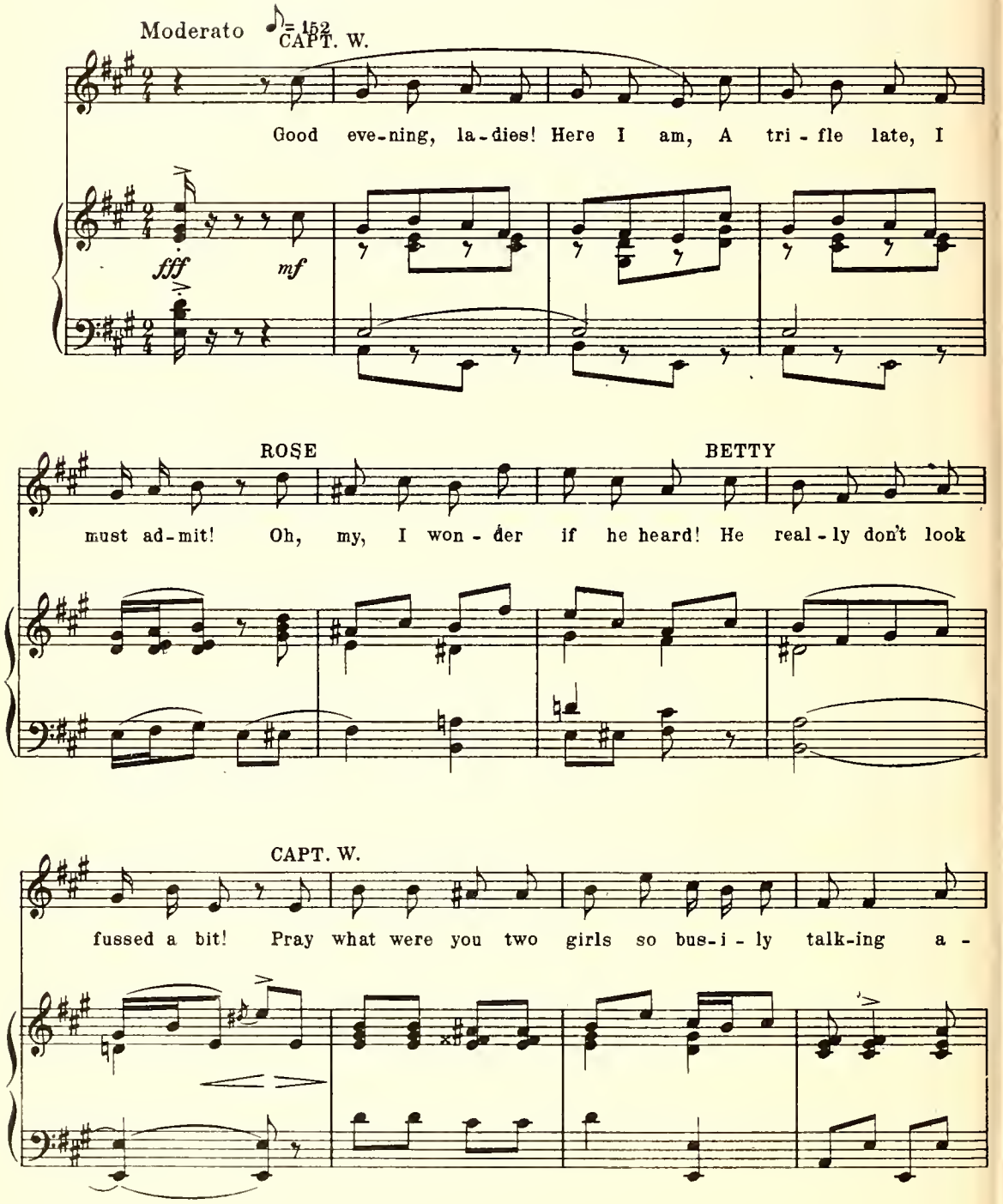

dig - ni - ty we'll com - port our-selves As we eat and drink to - night, For there're
dig - ni - ty we'll com - port our-selves As we eat and drink to - night, For there're
f
few things bet-ter, we've taught ourselves, Than a jol - ly good ap - pe - tite!
few things bet-ter, we've taught ourselves, Than a jol - ly good ap - pe - tite!
ff presto
cresc.
fff
sff

No 15

'Tis The Heart!

TRIO

Betty, Rose and Captain Worthington



BETTY and ROSE

bout? My ears are burn - ing, was it I you talked of? No

mf *rit.*

CAPT. W.

doubt! We were won-der-ing wheth-er you real-ly knew your own mind. (What a

ROSE

fall!) Al - so we won-dered wheth-er you had an-y old mind at all!

f *rit.*

BETTY and ROSE

For a man in love should sure-ly know Just how to go a -

f

CAPT. W.

ten.

bout it. Con-found my heart! My af-fairs would go Much bet-ter, I think, with-out it!

♩.= 72 ALL THREE *(Unison)*

mf

Oh, the heart is no doubt ne-ces-sar-y, But oc-ca-sion-al-ly it is

ver-y Ob-tuse, un-re-li-a-ble, Hard-ly so pli-a-ble

As one could wish it to be. The mind that you keep in your

ff

at - tic Could eas - i - ly prove more em - pha - tic If it was-n't af-fect-ed By

some-thing con-nect-ed Else-where with your a-nat - o - my! 'Tis the heart! 'Tis the

f *ffz*

heart! 'Tis the heart that most people have need of; When the mind says "Do *this!*" and the

sfz *rit.* *rit.*

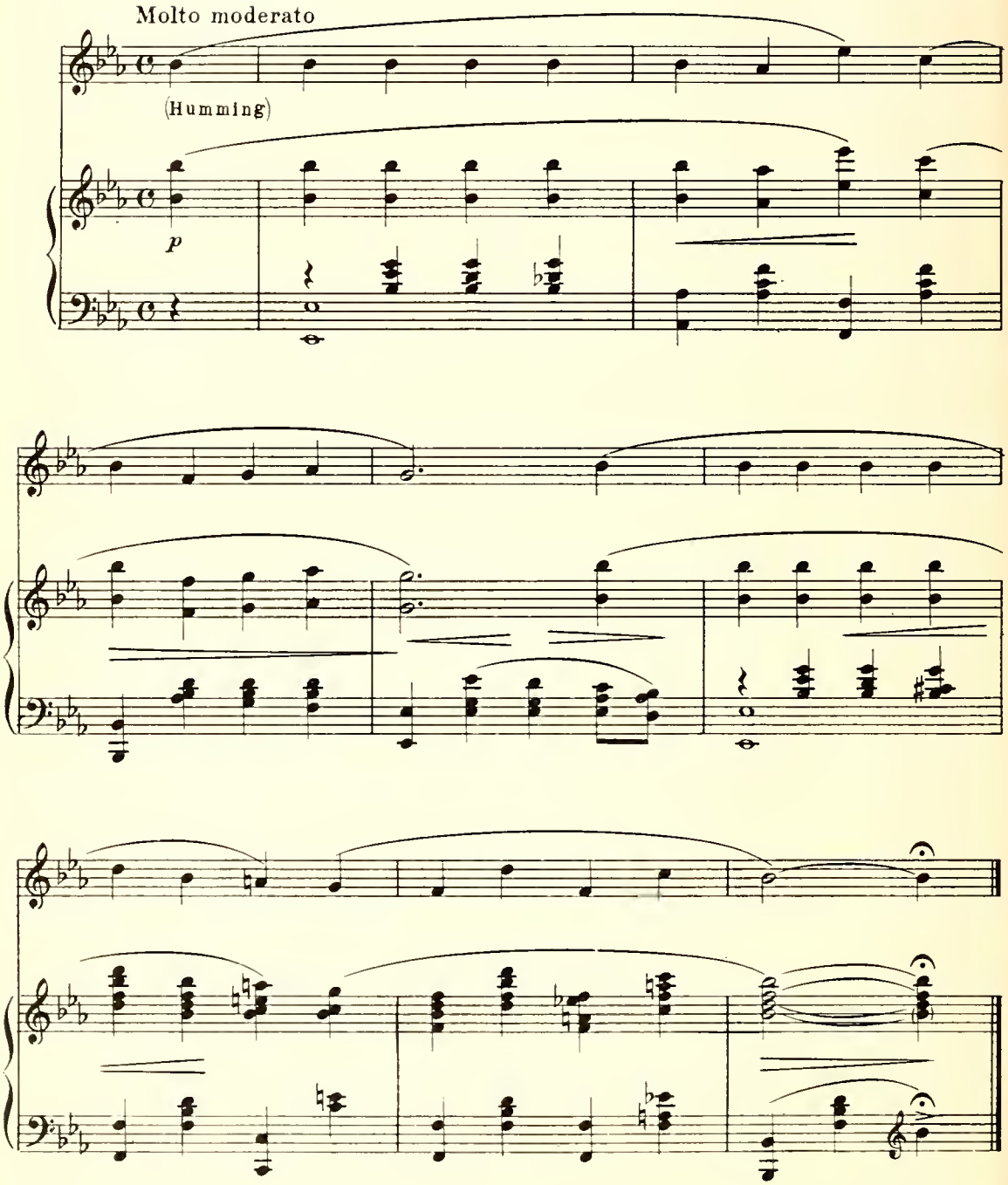
heart says "Do *that!*" 'Tis the heart you had bet - ter take heed of!

a tempo *a tempo*

Letter Theme

Rose

Nº 15ª

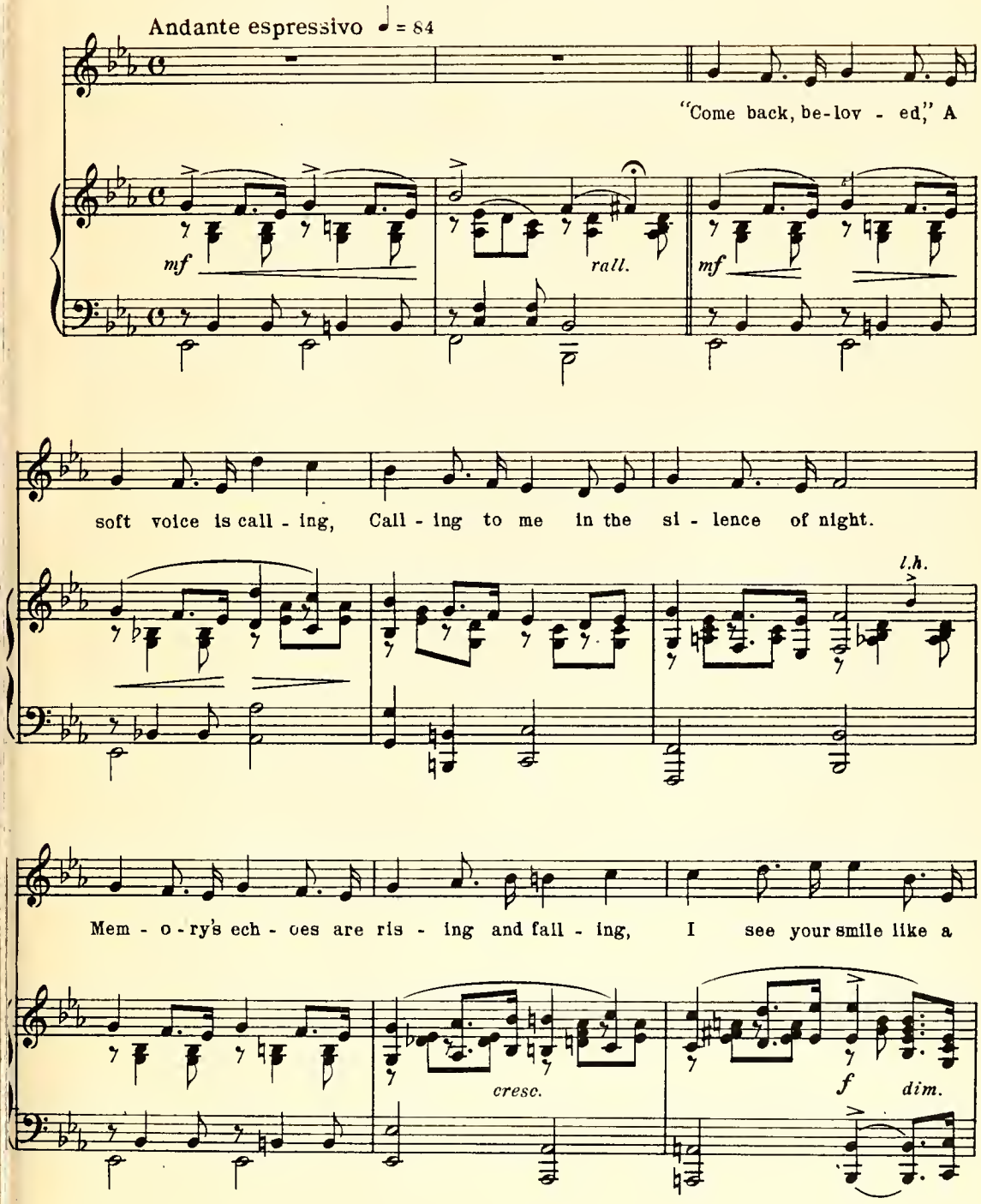


Come Back, Beloved

SONG

Captain Worthington

No. 16



vis - ion of light'— Why did I wan - der a - way from my loved one?

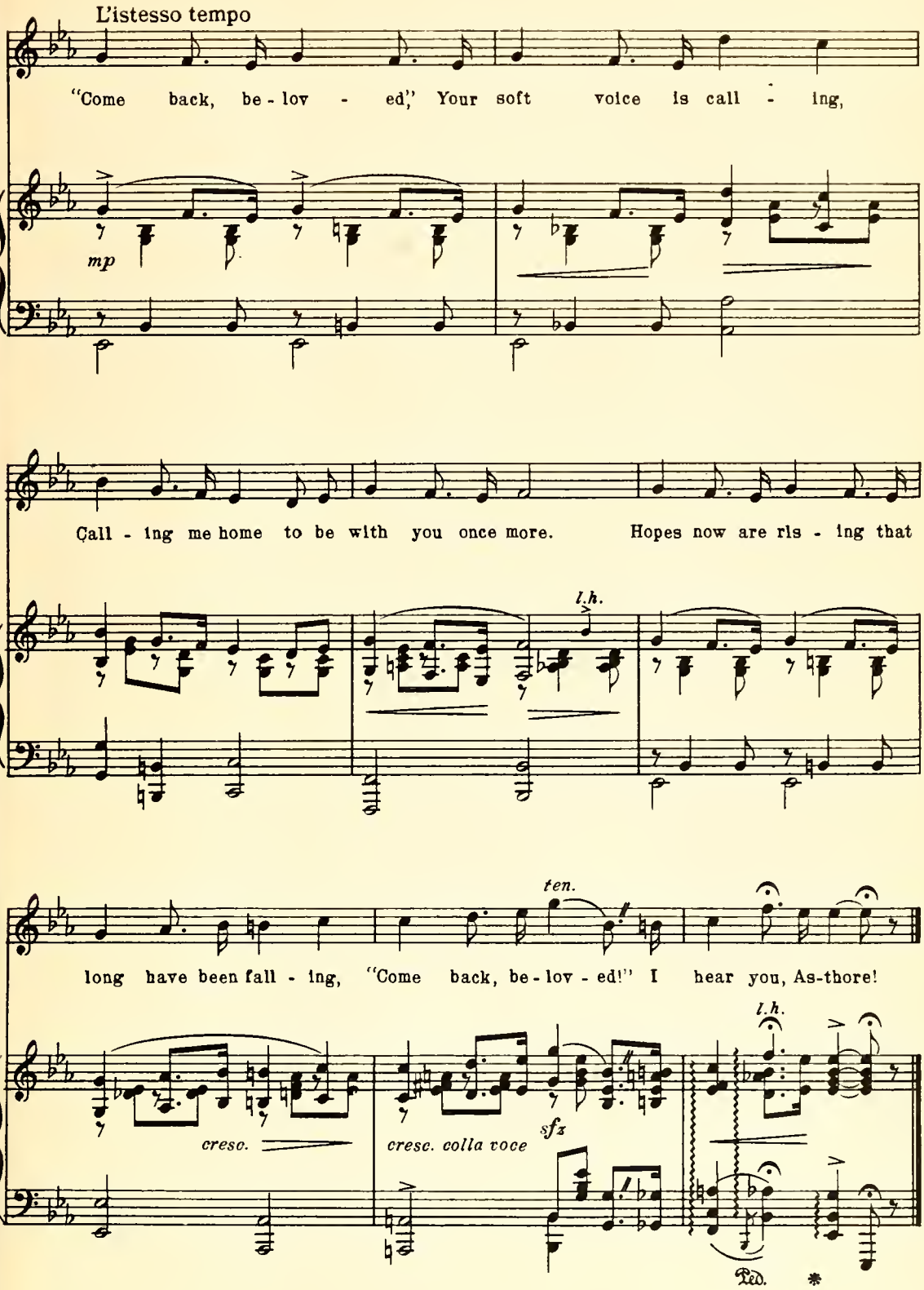
mp *mf*

ten.

Here a - mong stran-gers my heart's sad and lone. Far, far a-way, dear,

ten. *rit.*

Night-time and day, dear, I hear you plead - ing to come back, my own!

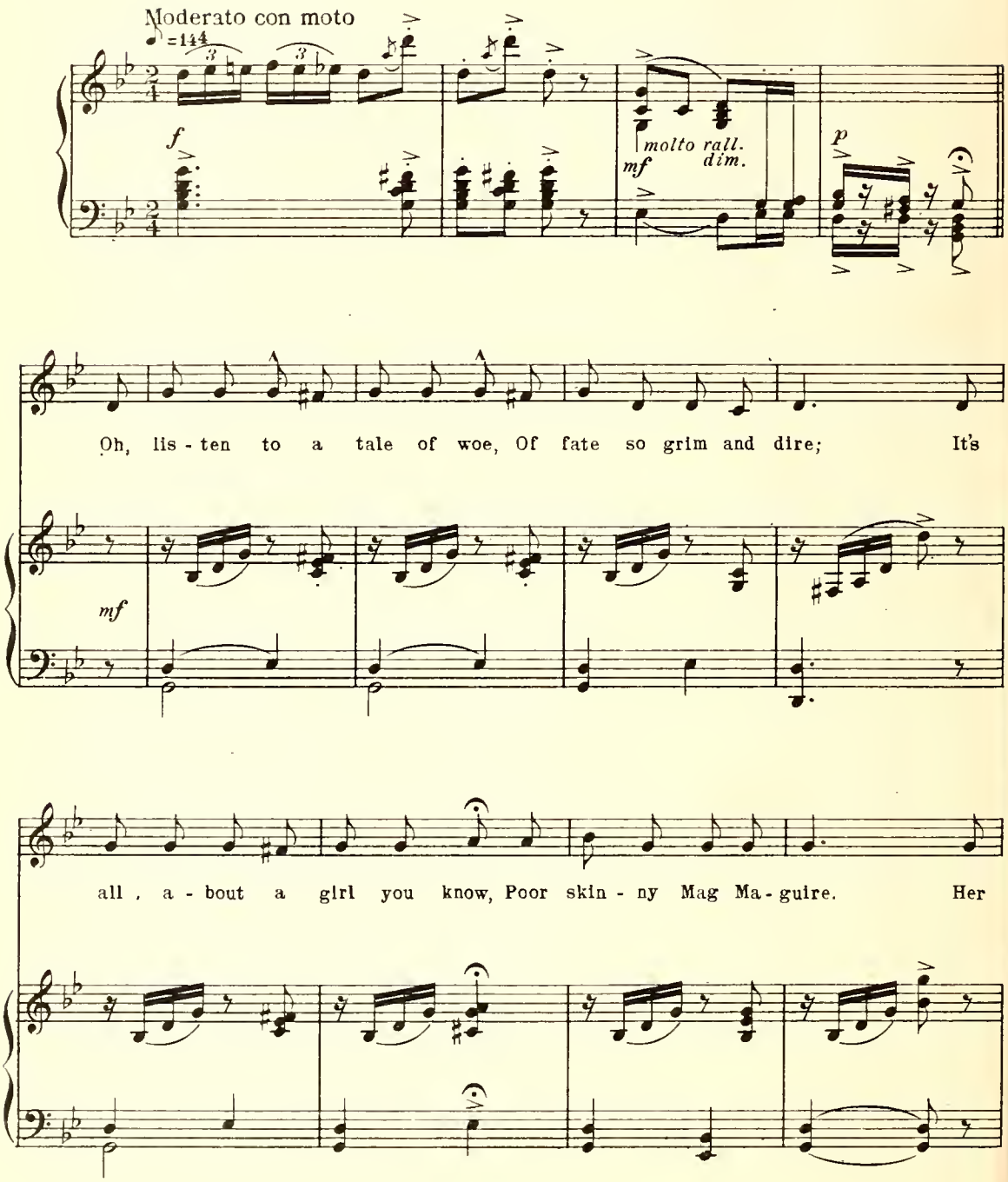

L'istesso tempo
"Come back, be - lov - ed," Your soft voice is call - ing,
mp
Call - ing me home to be with you once more. Hopes now are ris - ing that
l.h.
long have been fall - ing, "Come back, be - lov - ed!" I hear you, As-thore!
ten.
f
creso.
cresc. colla voce
sfz
l.h.
Ped.
*

Maggie Maguire

SONG

Judge Hooley and Chorus

No. 17



lov - er came to her to - day, And said, "Fare - well, As - thore!" What

could she do, what could she say? She cer - tain - ly felt sore. She

Lento

colla

fell in twen - ty kind of fits; And

Lento

voce

ff a tempo

colla

then she pulled her-self to bits. She

Spoken: Thus!

voce

ff a tempo

rall.

a tempo

"flung her arms" to Heav'n a-bove, She "snapped her teeth" till they cracked; In

mf a tempo

grim des-pair she "tore her hair," Then she "lost her head," that's a fact. She

"tossed her chin far in the air," She "lost her self-con-trol;" She

rit.

"cast her eyes up-on the floor," You could see them "fall" and "roll." At

mf

last she "broke off sud - den - ly," Just where I can - not say; And

cresc.

rit.

then she "broke her heart" be-cause She'd "thrown her-self a - way!"

f *ff*

Moderato e dolce ♩. = 80

Oh, poor Mag-gie Ma-guire! Trou-ble for Mag-gie now ceas - es; They

mp

got out the broom and they swept up the room, When Mag-gie Ma-guire went to piec - es!

CHORUS
Moderato

Oh! poor Mag-gie Ma-guire! Trou-ble for Mag-gie now ceas es; They

Oh! poor Mag-gie Ma-guire! Trou-ble for Mag-gie now ceas - es; They

f

cresc.

got out the broom and they swept up the room, When Mag-gie Ma-guire went to piec - es!

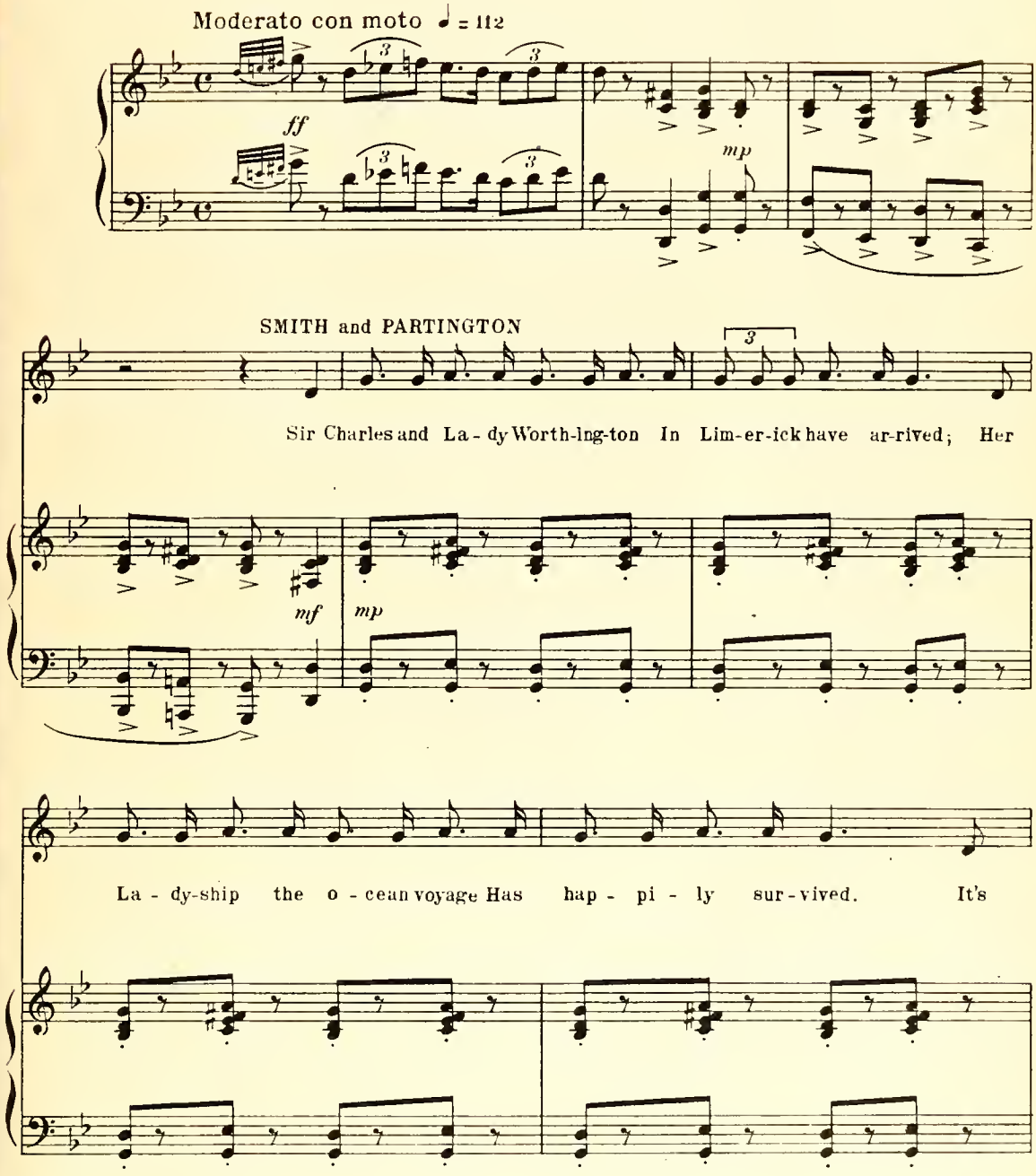
got out the broom and they swept up the room, When Mag-gie Ma-guire went to piec - es!

ff

"Sir Charles and Lady"

ENSEMBLE

No 18



true when she was on the boat, So bit - ter was her cup, She

SMITH

said, "My plan is all a - wry, I think I'll throw it up!" But she

PARTINGTON BOTH

did-n't! No, she did - n't! And that is why you see The

MEN SERVANTS CHORUS

coach-man and the but - ler and All the rest of the fam - i - lee! Oh,

Yes! Yes! Yes! That is just why you see The

f

coach - man and the but - ler and the rest of the fam - i - lee!

ffz

Allegretto

SOPRANO and ALTO

ff

That's nice! that's thought-ful! that's nice! that's thought-ful! they've

ff TENOR

That's nice! that's thought-ful! that's nice! that's thought-ful! they've

ff BASS

ff

brought their bloom-ing ser-vants and The tom-cat and the pup, too!

brought their bloom-ing ser-vants and The tom-cat and the pup, too!

fff *sfz*

Molto moderato

PARTINGTON

With mea-sure grave and dig-ni-fied, With

mf

as-pect woe-be-gone, Due to the toss-ing on the

SMITH

Chan - nel cross - ing, Comes La - dy Worth - ing - ton! With

pom - pous pride and smil - ing face, to greet his on - ly son,

rit.

Hale and heart - y to this fes - tive part - y, Comes Sir Charles Worth - ing -

f

rit. - e - dim.

MEN SERVANTS *Unison*

ton! With pom - pous pride and smil - ing face, To

ff

greet his on - ly son, Hale and heart. - y to this

molto rit

fes - tive part - y, Come Sir Charles and La - dy Worth - ing - ton!

molto rall

ff

Maestoso

FULL CHORUS

ff

Come Sir Charles and La - dy Worth - ing - ton

ff

Come Sir Charles and La - dy Worth - ing - ton

ff

ff

fff

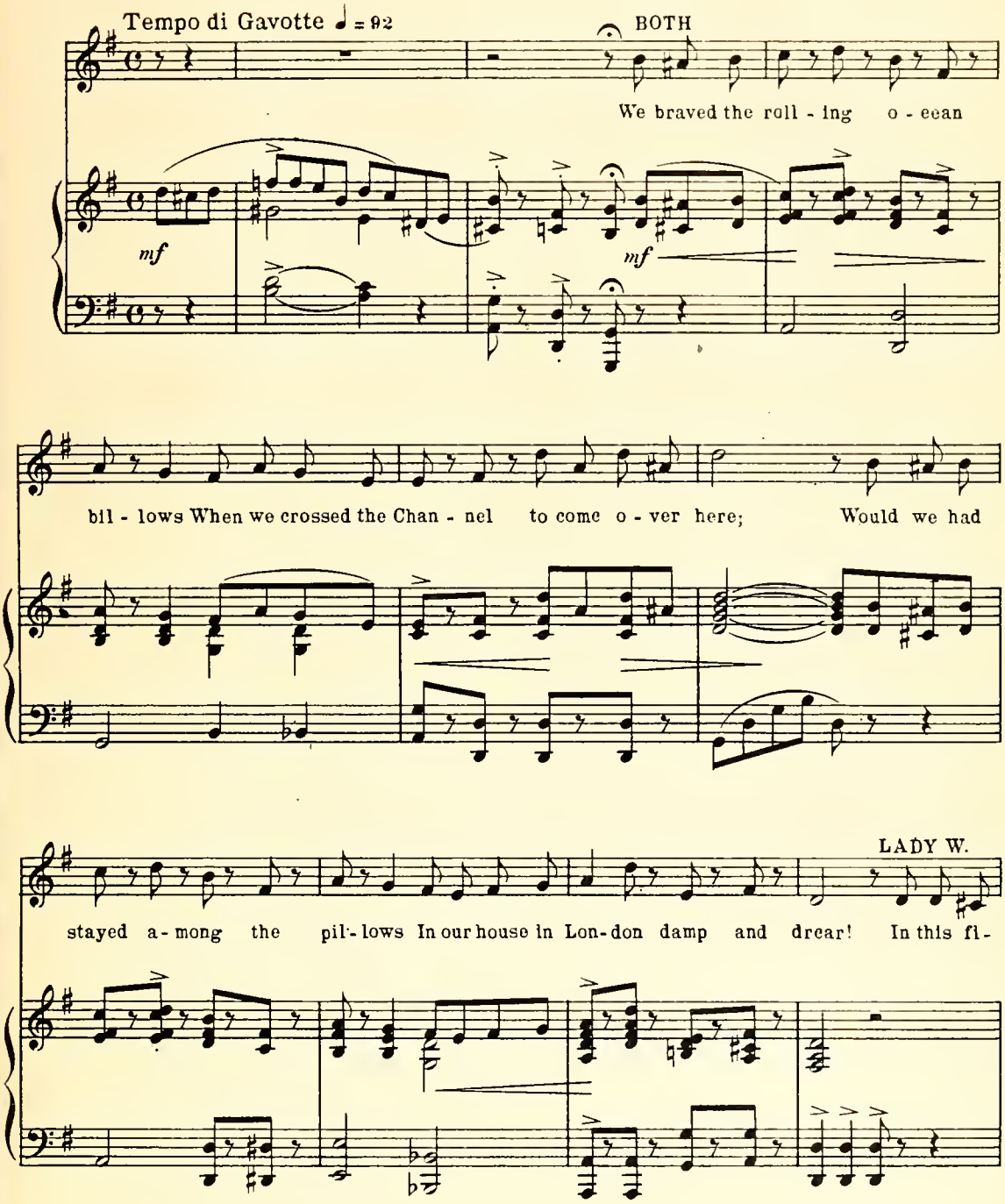
ffff

Youth Undutiful

DUET

Sir Charles and Lady Worthington

No. 19



SIR CHARLES

as - co — we must re-mem-ber To main-tain our old *sang froid!* Buy, my dear

la - dy, — per-mit me to say — I can-not help but feel an - noyed!

Più mosso

SIR CHARLES

LADY W.

Youth un - du-ti-ful is not beau-ti-ful, We de - test it all else a - bove.

mf

And our at-ti-tude towards in - grat - i - tude Is as frown-ing as it is towards love.

L'istesso tempo

LADY W.

SIR CHARLES

We must be mag - nan - i - mous! What is love, my dear, to us?

mf

rit.

Plans frus - tra - ted, we're check - mat - ed, Pom should have been more so - lic - i - tous!

rit.

rall.

Pedale

SIR CHARLES

LADY W.

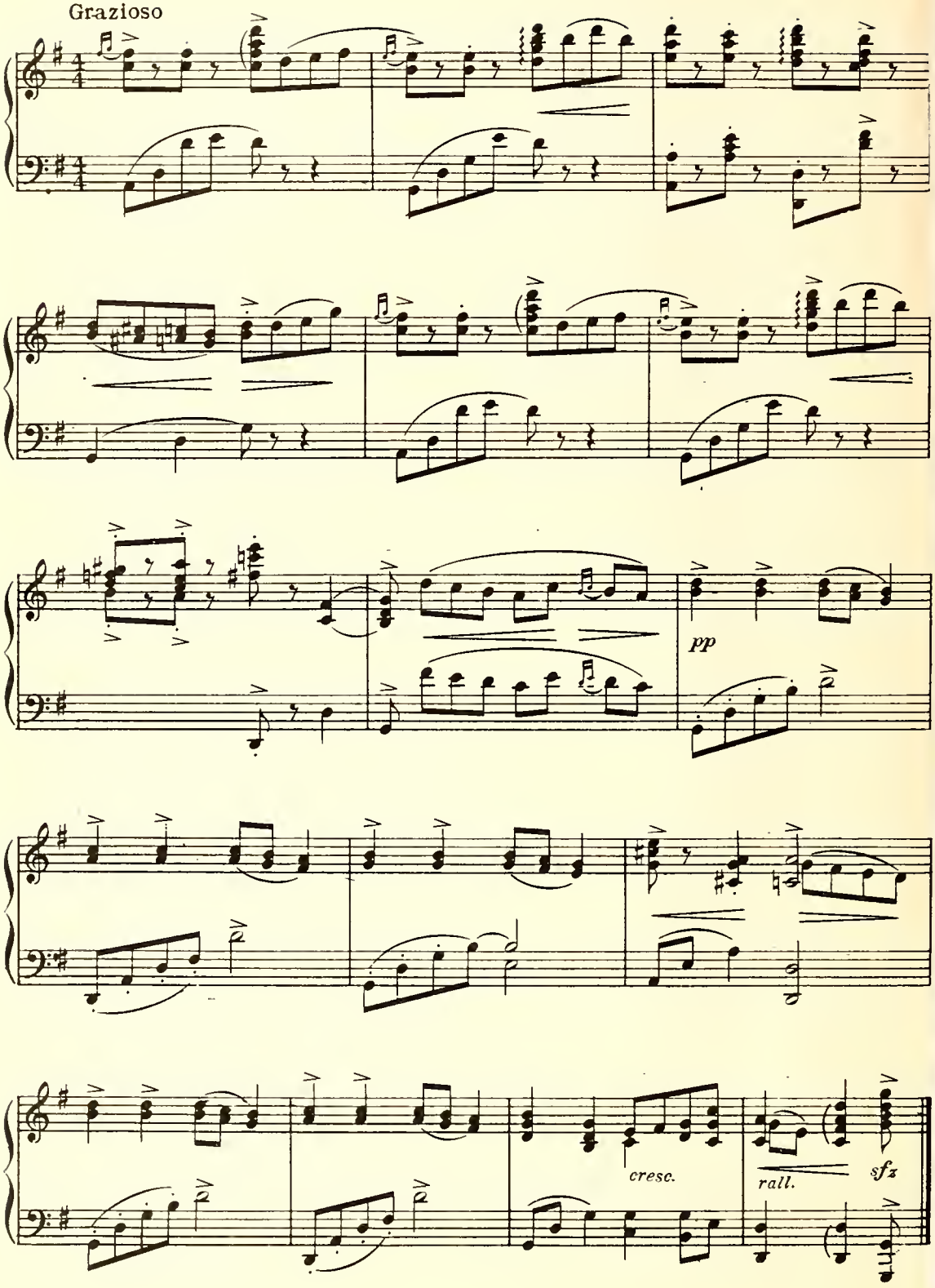
Youth un - du - ti - ful is not beau - ti - ful, We de - test it all things a - bove. But of

mf

things that ir - ri - tate and ex - as - per - ate, Worst of all is the thing called Love!

mf

DANCE
Grazioso

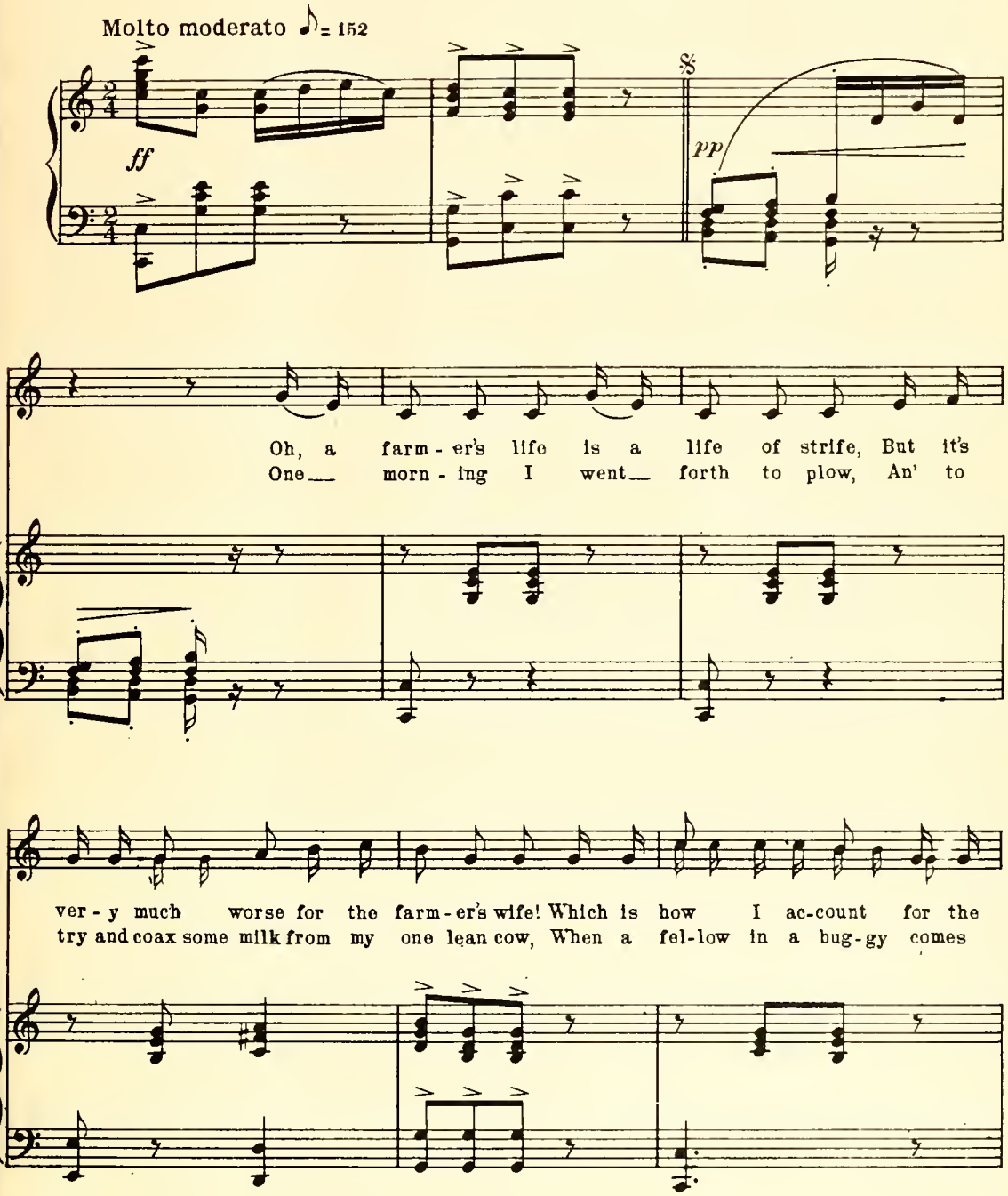


The Well-Known Farmer With The Spondulix

SONG

Ezra Q. Hicks
and Chorus

No. 20

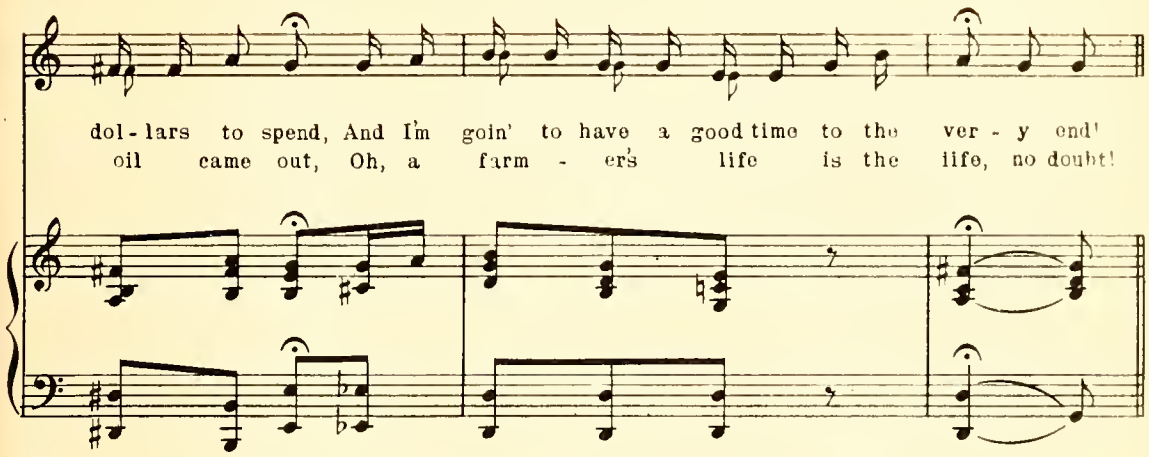


fact that I A — lone-some old bach-e-lor will sure-ly die. But I've
driv-in' by, An' he caught my fan-cy, an' he caught my eye. An' he

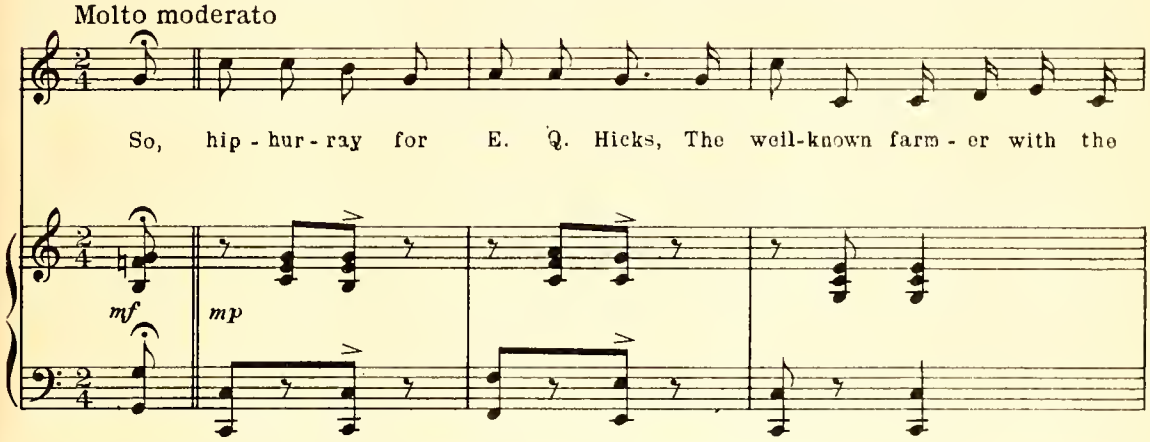
mp

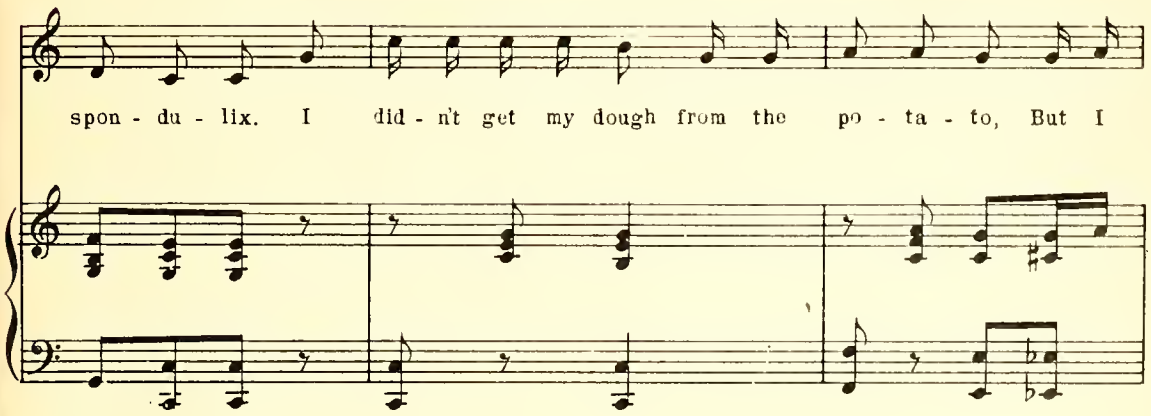
saved my mon-ey and here I am, A — loy-al nep-hew of your
sez, sez he, "Here's a pile o' dough; I'll — buy your farm an' on

Un-cle Sam! I've dol-lars and dol-lars and
shares we'll go!" So the wells we sunk an' the



REFRAIN
Molto moderato





struck a bit o' luck in Eight - y - Six. I'd nev - er got nuth - in' fer

all my toil, Till the farm one day start - ed spurt - ing oil, That's

why folks point to E. Q. Hicks As the well-known farm - er with the

A little faster

CHORUS *(Unison)*

spon - du - lix. So, hip - hur - ray for E. Q. Hicks, The

ff

well-known farm - er with the spon - du - lix. He did - n't get his dough from the

po - ta - to, But he struck a bit o' luck in Eight - y - Six. He'd

nev - er got noth-ing for all his toil, Till the farm one day start - ed spurt-ing oil, That's

why folks point to E. Q. Hicks As the well-known farm - er with the spon - du - lix.

D.S.

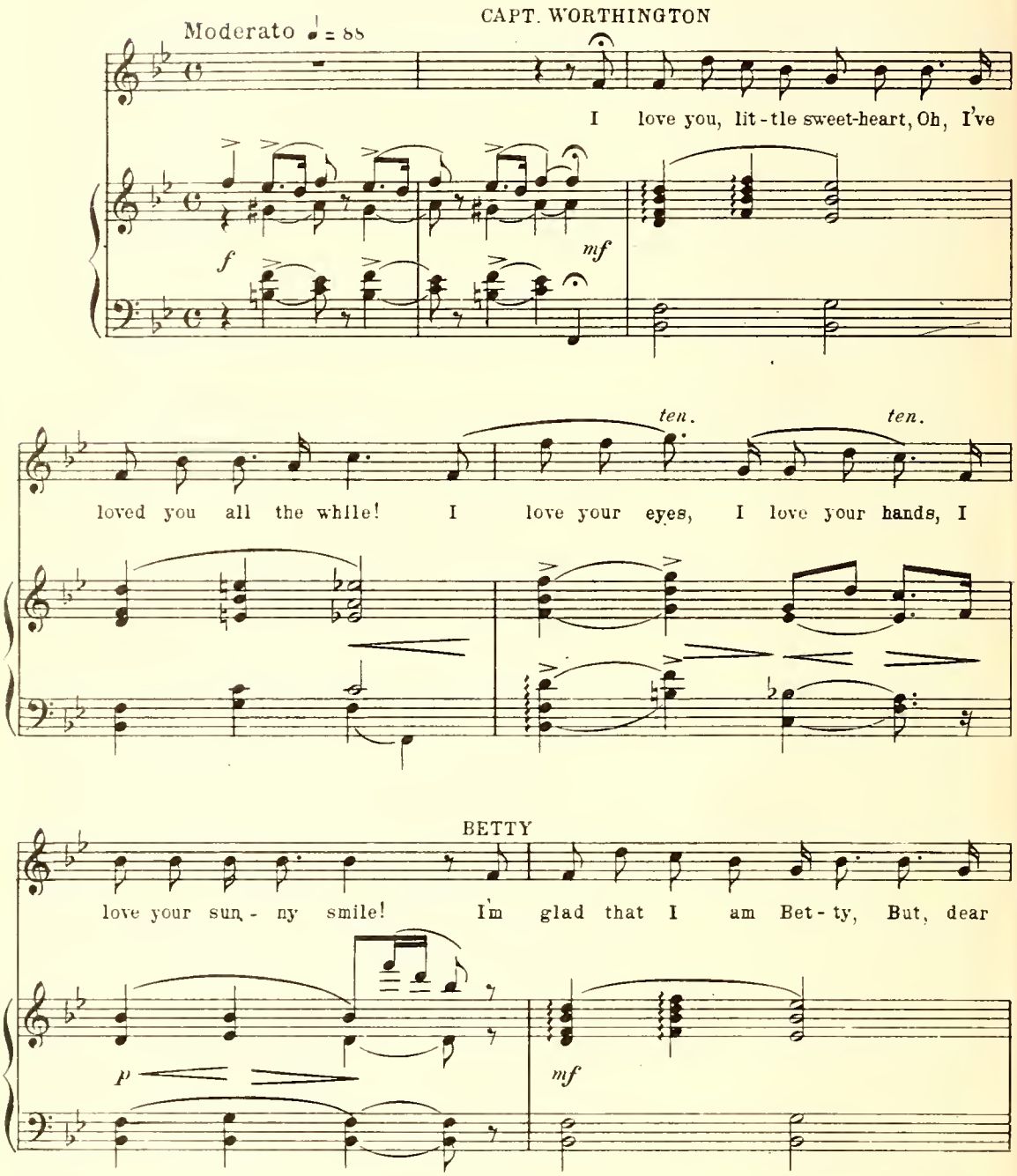
D.S.

I Love You, Little Sweetheart.

DUET

and FINALE

No 21



ten.

Pom, do you sup-pose That you'd have loved me quite as much If

CAPT. WORTHINGTON

più mosso

I'd been real-ly Rose! "A rose by an - y oth - er name" 'Tis

mf

that I'm think-ing of! It's not the name, 'tis

you your - self I love, I love, I love!

ff rall.

Valse

BETTY

CAPT.W.

It's love that makes the world go 'round, And puts things on the

mf

square; It's love that makes a sto - ry sound A -

greea - ble an - y - where! It's love that made this

crown,

sto - ry whose Fi - nale to night we crown, Bet - ty dear! And

when they ask, "Whom did he choose?" Just say "The Lass," Just

f

say "The Lass, The Lass of Lim - 'rick Town!"

ff

SOPRANO and ALTO

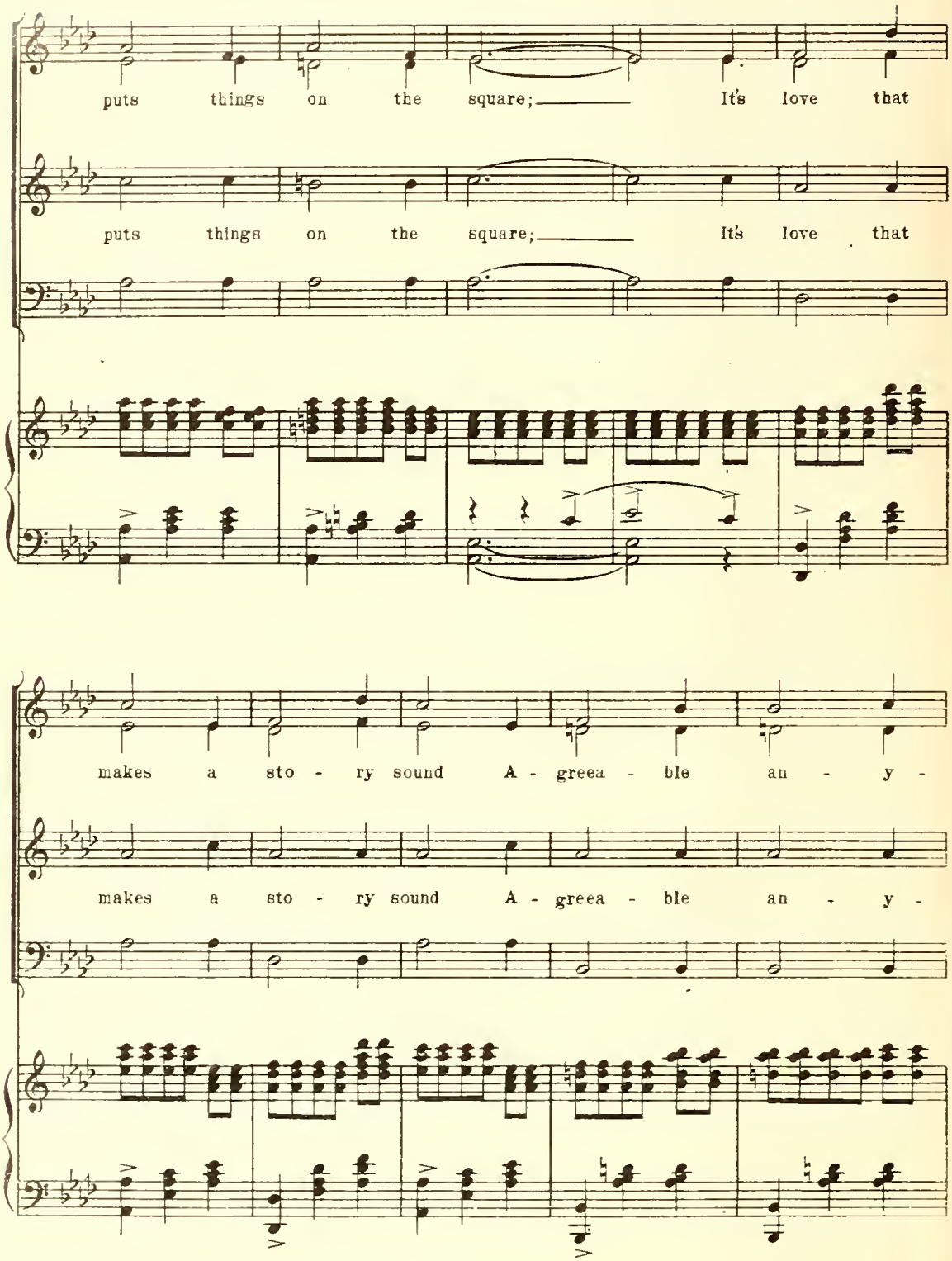
It's love that makes the world go 'round, And

TENOR

It's love that makes the world go 'round, And

BASS

ff energico


puts things on the square; It's love that
puts things on the square; It's love that
makes a sto - ry sound A - greea - ble an - y -
makes a sto - ry sound A - greea - ble an - y -

where! It's love that made this sto - ry,

where! It's love that made this sto - ry,

ff

crown,

whose Fi - nale to - night we crown, we crown, And

whose Fi - nale to - night we crown, we crown, And

we crown,

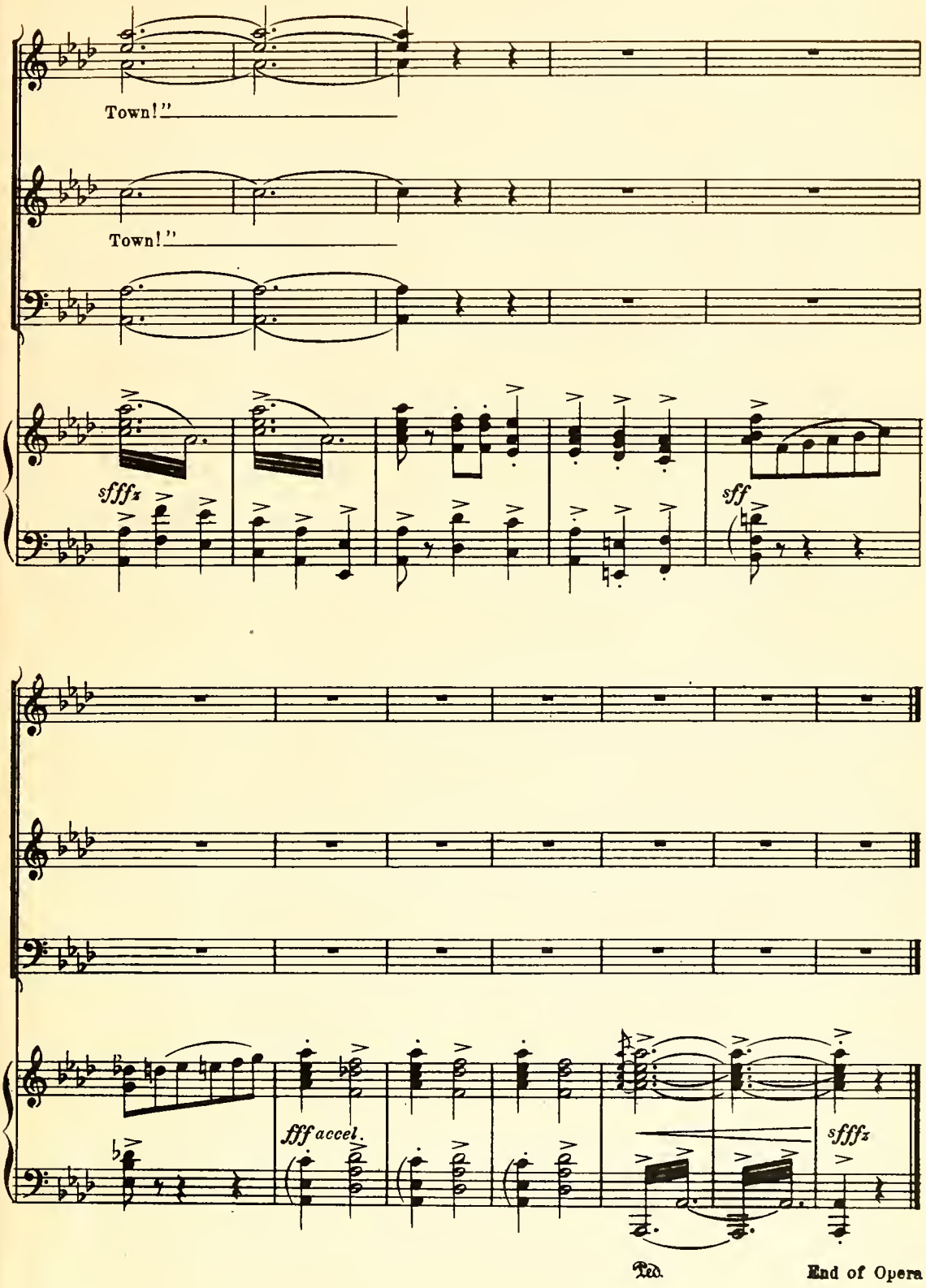
cresc.

when they ask, "Whom did he choose?" Just say, "The

when they ask, "Whom did he choose?" Just say, "The

Lass," Just say, "The Lass, the Lass of Lim - 'rick

Lass," Just say, "The Lass, the Lass of Lim - 'rick


Town!"
Town!"
sfffz
sff
fff accel.
sfffz
Ped.
End of Opera

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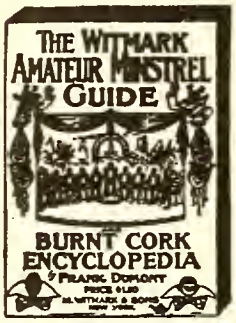

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VX1837 V1S36 LAMPLIT HOUR, THE.....Penn .15
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.... 1534 LITTLE WHITE COT IN THE LANE, THE..Penn .15
VX1974 V*1973 LULLABY LANE .....De Costa .15
.... V*965 MAGIC OF YOUR EYES, THE.....Penn .15
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X2110 *2109 SWEET ADELINE .....Armstrong .15
X1842 .... SWEET THOUGHTS OF HOME.....Edwards .15
X1993 *1992 SYMPHONY OF NIGHT, THE.....Chapin .15
VX1863 V*1759 THAT WONDERFUL MOTHER OF MINE Goodwin .15
X1851 .... THERE'S JUST A BIT O' HEAVEN IN YOUR SMILE .....David .15
.... 1814 THOSE SONGS MY MOTHER USED TO SING Smith .15
.... *1532 TOO-RA-LOO-RA-LOO-RAL, THAT'S AN IRISH LULLABY Shannon .15
.... 1452 TOUCH OF A SUMMER DAY, THE (Idlesse) Moore .30
.... 609 'TWAS DAISY TIME.....Franke-Harling .15
.... *1505 TWO PATHWAYS .....Ball .15
VX1898 V*1930 WEST OF THE GREAT DIVIDE.....Ball .15
.... 1537 WHEN IRISH EYES ARE SMILING.....Ball .15
.... 1697 WHEN JUNE COMES ALONG WITH A SONG Coban .15
X1927 .... WHEN THE SUN GOES DOWN.....Penn .15
.... *1533 WHERE THE RIVER SHANNON FLOWS.Russell .15
X1843 .... WHO KNOWS? .....Ball .15
.... *1157 YOU'RE THE BEST LITTLE MOTHER THAT GOD EVER MADE.....Ball .15
X2110 *2109 YOU'RE THE FLOWER OF MY HEART SWEET ADELINE .....Armstrong .15

SACRED

.... *1717 COMFORT YE ONE ANOTHER.... ....Jewitt .15
.... *1512 EVER AT REST.....Blount .15
.... *1713 FATHER WE THANK THEE.....Jewitt .15
X2148 *1163 GRATEFUL, O LORD, AM I.....Roma .15
.... 618 HARK, HARK! MY SOUL! (Anthem) Franke-Harling .15
.... 1531 I COME TO THEE.....Roma .15
.... *1510 I DO BELIEVE.....Ball .15
.... 679 I HEARD A SOUND OF VOICES (Anthem) Franke-Harling .15
.... 1511 IT WAS FOR ME.....Blount .15
1958 *1957 LEST WE FORGET (Recessional).....Penn .15
1944 V*1018 LET US HAVE PEACE.....Ball .15
.... *1727 OTHERS (Help Me To Live for Others That I May Live Like Thee).....Penn .15
VX2091 V*1023 RING OUT SWEET BELLS OF PEACE....Roma .15
.... *1509 SHINE O HOLY LIGHT.....Jewitt .15
.... V1522 TEACH ME TO PRAY.....Jewitt .15

PATRIOTIC

.... V992 FREEDOM FOR ALL FOREVER.....Hilliam .15
.... 1799 GOD SAVE AMERICA! (National Hymn)..West .15
.... 1702 JUST AMERICAN .....Sachs .15
1958 1957 LEST WE FORGET (Recessional).....Penn .15
1944 *101B LET US HAVE PEACE.....Ball .15
.... V1729 MY OWN UNITED STATES.....Edwards .15
X2090 *1719 O LAND OF HOPE AND FREEDOM.....Tracy .15
VX2091 V*1023 RING OUT SWEET BELLS OF PEACE....Roma .15
.... 1017 SOMEWHERE IN FRANCE IS THE LILY.Heward .15
.... 1014 STARS AND STRIPES ARE CALLING.....Kirk .15
VX2093 V*2092 STORY OF OLD GLORY THE FLAG WE LOVE, THE .....Ball .15

HUMOROUS

.... *2064 BAKE DAT CHICKEN PIE.....Dumont .15
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.... *2046 LAZY BILL .....Sloane .15
X2170 *2169 LUCKY JIM .....Bowers .15
.... *2039 TALE OF A GOAT, THE.....Meda .15
.... *2000 TALE OF THE BUCKET, THE (A Limerick) Bold .15
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